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MARCH 2015

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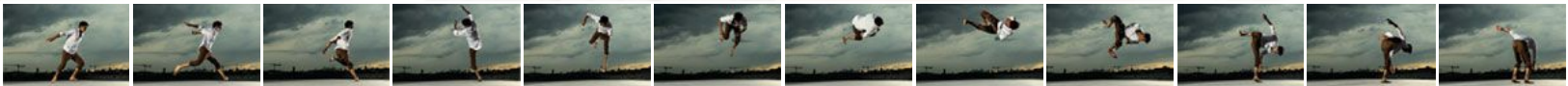
*Among interchangeable-lens digital cameras equipped with an APS-C image sensor as of 12 February 2014, based on Sony research. Measured using CIPA internal measurement method with E PZ 16-50mm F3.5-5.6 OSS lens mounted, Pre-AF off and viewfinder in use. These features are available in A6000.

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Our team is updated with all the benchmarks and road blocks that the field of photography and imaging across the globe experiences. This helps us record the changes in the global perspective, thus making us the first to predict which products will be a rage in the Indian markets.

WE'RE IMPARTIAL

Loyalty towards our readers is a given, and their best interests are always on our mind. Every verdict is honest and not influenced by advertisers or personal favorites. So when we say a product is a 'BEST BUY', then, it is just that!

OUR TESTS ARE CONDUCTED BY EXPERTS

All equipment go through a series of tests at the hands of our experts. Our reviewers are experts in the field of photography across the country and have many years of experience. That gives us the foresight to distinguish between a passing trend and a big change in the field of photography and imaging. And finally, our reviews are not extended to just fill up the pages!

WE ARE HERE TO HELP YOU

There is no debate on why we are here. Our sole goal is to provide you options and better your judgement in product purchase while, sharing tips and tricks to improve your images. Our biggest joy is in building a bridge between you and your perfect picture!

WELCOME

Smart Photography

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Did you know that the most expensive photograph ever sold was Peter Lik's Phantom? It was sold for a staggering 6.5 million dollars! Obviously, the value of creativity differs from person to person and is vastly subjective; but for thousands of photographers out there Peter's Phantom is an inspiration for all they can achieve if they get the right picture.

Remember, to get the right picture you must be able to get the most out of your equipment and know exactly what can or cannot be done. Maybe, now is the time to sit down with your camera and study the instruction manual cover to cover. I promise this will make you a more competent photographer.

□ H. S. Billimoria



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Editor - Hoshang S Billimoria



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Just a moment!

Readers can find the updated Buyer's Guide, log on <http://smartphotography.in/news/monthly-special>

Smart Photography thanks the readers who participate in the *Picture of the Month* contest. We would like to bring to your attention a few changes in the rules for submission. From now on, you may send in your images with the longer side measuring at least 17 inches. Please note that the images have to be horizontal. This permits readers to submit panoramic shots, which was not possible with the current size of 17 x 11 inches.

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SHOW THE WORLD WHAT YOU SEE



Awaited Awards

The *Smart Photography* Awards issue is perhaps the most awaited one. After a year full of reviews, it is great to see which are the cameras and lenses that impressed the experts. The coverage provided in the February issue was very comprehensive. It made us readers feel as if we were there at the ceremony! These are one of the most respected camera awards, and it was great to see the best cameras being honoured this way. I would also like to ask *SP* to conduct photographer awards for different genres, since there is a dearth of those in India.

S.M. Ramanath

Delicious sights

The Master Craftsman in the February issue was quite a pleasant surprise. Shirish Sen has been taking pictures of delicious food for so many years, and deserved the honour. This genre often gets dismissed because it is not as glamorous as other genres. In the interview, Mr. Sen speaks about how to balance the different textures and the small technicalities that viewers take for granted. I also wanted to thank the magazine for having annual awards and showcasing the best technology in photography. Ashok Kandimalla's tutorial on wide-angle lenses is worth preserving.

Kamal Sardesai

Warsaw's Beauty

I grew up only reading about and seeing pictures of western Europe's magnificence. Ajay Sood's photo feature on Warsaw was the first time got to see the beauty of the Polish capital. This city has such a great history to it, and has truly emerged from the ashes. The architecture and culture there seems marvellous. I am sure this feature will inspire more people to travel to the less popular but equally gorgeous cities of Europe. Other than this travelogue, the awards were definitely the show stealer in the February issue.

Amita Patankar

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SNIPPETS

Nissin Japan already have their ultra-compact strobe, the Speedlite i40, for Nikon, Canon, Micro Four-Thirds and Sony D-SLRs and mirrorless cameras. Now, the model will be available for Fujifilm's interchangeable lens cameras as well.

Samsung's mobile division experienced a 64% drop in operating profits in the fourth quarter of 2014. Hence the company will focus on less expensive phones. **LG's** Smartphone sales were strong, as the company shipped 24% more Smartphones in 2014 as compared to 2013.

Gartner Market Research reports that 301 million Smartphones were sold worldwide in the third quarter of 2014, a 20% increase year-on-year. China's Xiaomi cracked the top 5 for the first time among mobile phone vendors. Apple's worldwide share of sales went up to 12.7% due to strong iPhone 6 sales.

Panasonic will offer its new concept camera, the Lumix DMC-CM1 in Japan on March 12, 2015 at an expected street price of 120,000 Yen with SIM card optionally available. This was first introduced at Photokina in September 2014, and had already been launched in the European market.

ZEISS sponsors Rhino Conservation Awards

Since 2012 the annual Rhino Conservation Awards have sought to recognise remarkable individuals and organisations that protect South Africa's rhino population. This year, ZEISS has undertaken to sponsor the Awards.

"Our products are made for the observation of nature's miracles, therefore it is in our natural interest to conserve those miracles," said Dr. Winfried Scherle, Chief Executive Officer of Carl Zeiss Sports Optics. "We are very excited about our future association with the awards," Scherle said. ZEISS in South Africa has been involved informally in rhino conservation for the last three to four years and has now made the decision to take structured

action against poaching, committing to play an active role in Rhino Conservation.

Carl ZEISS joins the existing sponsor, Ms Xiaoyang Yu, Founder Partner of China New Enterprise Investment (CNEI), a China focussed growth capital fund, and one of the originators of the Awards. Founder of the Awards, Dr Larry Hansen, thanked the ZEISS Group for its support, adding that its international footprint will dramatically improve the reach of the awards as nature conservation is a global issue.

The Awards are held in collaboration with the Department of Environmental Affairs of South Africa and the Game Rangers' Association of

Africa (GRAA)—a non-profit organisation with a membership of over 1500 across Africa, many of whom are rangers active in anti-poaching activities. The GRAA is dedicated to the protection, conservation and restoration of Africa's biodiversity and wilderness for the benefit of present and future generations.

The Rhino Conservation Awards 2015 are to be held on the 27th of July, 2015, and will be attended by its sponsors' representatives, international guests and diplomats, members of the Department of Environmental Affairs, the South African National Parks Board, media, sponsors and organisations and individuals involved in rhino conservation.

Olympus announces OM-D E-M5 II

Olympus has introduced the OM-D E-M5 Mark II, a high-resolution still and advanced motion picture hybrid camera. This interchangeable-lens camera features a compact dustproof and splashproof body.

It offers 5-axis image stabilization and a 2.36 million dot high definition electronic viewfinder, with a field of view of 100%, and a viewfinder magnification of 1.48x. The camera is equipped with Adaptive Brightness Technology, the new LV Boost II for shooting stars.

The OM-D E-M5 Mark II offers a 16 MP Live-MOS Micro Four Thirds sensor and the Olympus TruePic VII processor. Raw

images at up to 10 fps with S-AF, or 5 fps with C-AF tracking enabled can be captured. The Anti-shock mode uses electronic first-curtain shutter to reduce shutter shock during sequential shooting, and a new Silent mode that eliminates the mechanical shutter noise. The camera can take 1080p videos at up to 60p frame rate.

The OM-D E-M5 Mark II includes integrated Wi-Fi,

enabling remote shooting, geotagging and easy image sharing using the Olympus Image Share app on an Android and iOS Smartphones or Tablets. The camera will be available in black and silver colours. The body weighs only 417 grams.



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Canon launches EOS 5D range and 11–24mm lens

On February 9, 2015, Canon launched the EOS 5DS R and EOS 5DS—two flagship EOS cameras. They feature a 50 MP 35mm full-frame CMOS sensor with dual DIGIC 6 image processors, and have the highest resolution in Canon's range of D-SLR cameras to date. The EOS 5DS R offers optical Low-Pass Filter (LPF) cancellation in order to capture detailed and sharp images. The EOS 5DS reduces the moiré effect using the optical LPF. The two cameras are well suited for landscape and studio photography, as well as for commercial images



using large-format printing. Both offer a maximum continuous shooting speed of 5 frames per second (fps). They offer a high-precision 61-point high-density reticular AF, on par with that of the EOS 5D Mark III. In addition, a unique Custom Quick Control feature has been introduced. The EOS 5DS R and EOS 5DS feature the new Crop Shooting function, with 1.3x and 1.6x crop modes enabled.

Canon will also be launching the EF11-24mm f/4L USM, a wide-angle zoom lens in Canon's professional

L-series range of lenses. The lens covers a horizontal angle of view of 117 degrees and a diagonal angle of view of 126 degrees. The optical system comprises of four aspherical elements, a UD element, and a super UD element. It has a 87mm front aspherical element which minimises reflection and reduces the vignette effect. The new optical design, UD elements, and super UD elements, significantly reduce chromatic aberration. Two lens elements have been specially coated with Subwavelength Structure Coating (SWC) technology and another element has an Air Sphere Coating (ASC). The EF11-24mm f/4L USM's



zoom function and lens barrel are less susceptible to shock and vibrations. The lens body is dust and water resistant. Additionally, both front and rear elements are glazed with a protective fluorine coating to repel water and oil.

The Canon EOS 5D range of cameras as well as the EF11-24mm lens will be available in stores within the first half of 2015.



Sigma to offer 24mm Art lens

Sigma has unveiled the 24mm f/1.4 DG HSM wide angle prime lens, in its 'Art' series of premium lenses. It will be offered in Canon, Nikon and Sigma mounts and is designed to cover full-frame sensors. The lens features Sigma's 'F' Low Dispersion and

Special Low Dispersion elements, with a 9.8-inch minimum focusing distance. It comprises of 15 elements in 11 groups, with aspherical elements toward the rear end to reduce the sagittal coma flare and axial chromatic aberration.

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Nikon announces D810A for astrophotographers



On February 10, 2015, Nikon India announced the Nikon D810A, the world's first camera built specifically for astrophotographers. The D810A can capture astronomical subjects that emit the H-alpha wavelengths of light such as nebulae and other distant galaxies in red.

The camera has a 36 MP FX-format CMOS sensor without an Optical Low Pass Filter and offers features such as longer exposures in low-light conditions with minimal noise, and a live view preview function which helps in planning the best shots. The ISO sensitivity ranges

from ISO 200 to 12800 and can be decreased to Lo 1 (ISO 100 equivalent), or increased up to Hi 2 (ISO 51200 equivalent) to suit a variety of environments. With the special long exposure manual (M*) mode, shutter speed can be set up to 900 seconds. The D810A has a high-definition LCD display with the ability to enlarge live view images up to approximately 23 times. It is weather resistant and offers a comprehensive seal against dust and water droplets. The Nikon D810A will be available by late May 2015.

On the announcement, Mr. Hiroshi Takashina, Managing Director, Nikon India Pvt. Ltd.

said, "Nikon is always up for a challenge and empowering astrophotographers with a dedicated camera of unprecedented image quality was one intriguing task. We are thrilled to announce the launch of Nikon D810A, a class-leading, high-definition D-SLR that will bring astrophotographers one step closer to capturing the majestic vastness and beauty of space while offering them a new perspective in stunning detail."

"The Nikon D810A has been designed keeping in mind the obstacles that

astrophotographers face. It is a result of an amalgamation of advanced imaging technology and suite of outstanding features. Nikon D810A is a 36.3 MP camera crafted with the unique ability to capture subjects with H-alpha wavelengths, ensuring rich vibrant images of the cosmos that are true to the eye," said Mr. Sajjan Kumar, Vice President – Imaging Division, Nikon India Pvt. Ltd.

Ricoh announces Pentax K-S2



Ricoh has announced the Pentax K-S2 D-SLR, with a 20MP APS-C sensor, a

compact, dustproof, weather-resistant body and a variable-angle LCD monitor. This camera is designed for active outdoor shooting. It features the Pentax original SAFOX X autofocus system. It also provides remote shooting functions and wireless LAN and NFC functions.

To accompany the K-S2, Ricoh has developed the smc Pentax-DA L 18-50mm f/4-

5.6 DC WR RE standard zoom lens as an exclusive kit lens. Ricoh has also announced a new collapsible standard zoom lens, the HD Pentax-DA 18-50mm F4-5.6 DC WR RE. This is touted to be the world's shortest zoom lens, and is to be sold as a kit with the K-S2. The lens offers weather-resistant construction, and uses Pentax's multi-layer HD coatings to reduce flare and improve light transmittance.

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Fujifilm offers instax WIDE 300 camera

Fujifilm is offering a new model of instant camera, the instax WIDE 300, based on the instax WIDE 210 released in 1999, targeting the business-use market. The camera uses instant film paper 2x wider than the standard instax mini, measuring 86x108mm. Its major use is for recording accident scenes by insurance and police sectors.

When the standard Checki camera was in the limelight, consumers requested a larger picture and the company obliged. The improved camera is priced at 13,910 Yen. It has been released in China and East Asia in December 2014 and Europe in January 2015. The instax WIDE 300 will be sold in North America from March, aiming at 200,000 unit sales in the initial year.

Yongnuo to launch cheaper clone of Nikon lenses

China's Yongnuo is all set to launch cheaper clone of Nikon lenses in 2015. A representative of Yongnuo said in a statement to Peta-Pixel recently that several clones of Nikon lenses will be released by the end of 2015, according to International Business Times. Since 2014, Yongnuo has released a clone of Canon 50mm f/1.4 and 50mm f/1.8 lenses. The clone of Canon fifty fifty lens is half the price.

Nikon to launch four Coolpix compacts

Nikon will be launching four affordable Coolpix compact cameras for Europe and Asia. The Nikon S3700 features a 20 MP CCD sensor and a stabilised 8x optical zoom lens as well as built-in Wi-Fi and NFC support. The S2900 features a 20 MP CCD image sensor with a shorter 5x optical zoom lens, relying on a USB 2.0 high speed data connection. The Nikon L32 features a 5x optical zoom lens with a 30 MP CMOS sensor, and the L31 features a 16 MP CCD image sensor with a small 2.7-inch LCD, offering 500 shots on a pair of Nikon NMH rechargeable batteries.



Canon introduces EOS Rebel T6s and T6i

Canon has introduced two new D-SLRs at the top end of its entry-level tier, the EOS Rebel T6s (760D) and Rebel T6i (750D). They both feature a 24 MP APS-C sensor and built-in Wi-Fi with NFC. The T6s is the flagship model and offers a top panel LCD, quick control dial and horizontal level guide. The two cameras offer the EOS Movie mode for capturing full HD 1080p video, at up to 30 fps in MP4 format. Both cameras offer a 19-point phase-detection AF system and a Hybrid CMOS AF III AF system for Live View. They also offer up to 5 fps continuous shooting.



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Kenko Tokina markets handy tripod strap

Kenko Tokina Co. began marketing a handy tripod strap to easily carry a tripod hanging on one's shoulder. The Slik strap comes in two sizes: Medium size which suits medium to small tripods, up to 550mm, and a Large size, which can carry tripods up to 600mm. The suggested list prices of the M and L size are 1,600 Yen and 2000 Yen respectively.



Panasonic to launch DMC-GF7

Panasonic announced a new interchangeable-lens camera, the DMC-GF7, which makes taking selfies easier, with a monitor that can flip up to 180 degrees and a variety of creative functions such as Face Shutter and Buddy Shutter. With Wi-Fi connectivity, users can connect the camera to their Smartphones or Tablets and use the camera remotely. The GF7 has an Instant Transfer function with which photos can be automatically sent to a smart device after shooting.

This Four-Thirds format camera has a 16 MP digital Live MOS sensor and a Venus Engine. The rear monitor is a 3-inch touch screen LCD



which offers high visibility and intuitive operation with touch control. The GF7 features full HD 1920x1080 60p video recording in AVCHD and MP4 format.

Panasonic markets Toughpad FZ-R1

Panasonic is getting into the mobile point-of-sales (MPOS) market with the Toughpad FZ-R1. This device is touted to be the first of its

kind—a 7-inch, all-in-one mobile POS Tablet using Windows 8.1 for retail environments. The Tablet features an integrated

EMV reader with a pin pad, a mag stripe reader and the ability to accept NFC-enabled mobile payments.

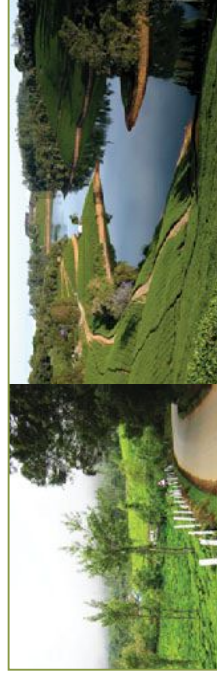
Olympus launches TG-860 tough camera

Olympus has rolled out its new tough camera, the TG-860. This camera can be used in water as deep as 50 feet. It is also freezeproof to -10 degrees Celsius, shockproof up to 7 feet, and crushproof up to 100kgf. The TG-860 also has Wi-Fi and GPS functionality for geo-tagging and quick image sharing. The new model offers built-in Wi-Fi and GPS and a pair of customizable buttons. It also has a 180-degree flip-up LCD screen, so that users can take underwater or mountain-top selfies.



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Fujifilm sees 36% growth in net profit for current fiscal year

Fujifilm said that it now expects 36% growth in its consolidated net profit for the current fiscal year, ending on March 31, 2015. The company now expects the net profit to reach 110 billion Yen (US \$940 million) compared to their latest forecast, thanks to the weak Yen and a stock appreciation profit amounting to some 21.2 billion Yen (US \$181 million).

The group's operating profit is expected to increase by 21% to 170 billion Yen on total sales of 2480 billion Yen, up by 2% compared to the last fiscal year. This is mainly due to the strong sales of Cheki Instax mini cameras and single lens digital cameras.

Canon to buy Sweden's Axis for \$2.8 billion

Canon Inc has made an offer of US \$2.83 billion for network video surveillance leader Axis AB on Tuesday, the biggest purchase ever for the company. Canon already sells surveillance cameras and expects more from the growing market. The deal will make Canon a top player in the video surveillance market. Axis said it will remain as a separate legal entity within Canon, and that its current management team will stay.

Canon announces 2014 financial results

Canon Inc. reported that the net profit for its fiscal year 2014 ending on December 31, 2014, increased 10.5% year-on-year to 254.8 billion Yen on the net revenue of 3.727 trillion Yen, down by 0.1%. Operational profit rose by 7.8% to 363.5 billion Yen. The company attributed the declined revenue mostly to unforeseen circumstances such as the conflict between Russia and Ukraine, slowdown of Chinese economic growth and stagnant economies in south-east Asia and South America. With the

Japanese economy yet to recover from the decline following the rush in demand leading up to the hike in the country's consumption tax, growth fell short of the rate recorded in the previous year.

The Imaging System Business Unit posted a 7.3% fall in sales to 1,343 billion Yen, while operating profit declined owing to the shrinking market in Japan, and in Europe and other markets due to worsening conditions. The advanced amateur model EOS 7D Mark II achieved healthy

sales, enabling the company to maintain the market's top share. The company sold 6.36 million units of D-SLRs, a 17% fall from the previous year. As for the compact cameras, total sales volume declined by 32% to 9.03 million units. But the sales of value-added models featuring high image quality and high magnification zoom capabilities recorded solid growth, contributing to an improvement in profitability. The sales of inkjet printers declined due to economic sluggishness in Asia and Europe.

Canon expects 2% increase in net profit for fiscal 2015

Canon expects sales for the full year till December 2015 to yield a 4.6% increase year-on-year to 3,900 billion Yen. The operating profit is expected to rise to 380 billion Yen, a 4.5% gain, and net income to 260 billion Yen, a 2% increase helped by a favourable economy in the US. The company projects the Imaging and Business Machine business units to post profit, thanks to the continued demand for MFD printers and recovery in the

digital camera business.

As for the digital camera market, although projections indicate continued market contraction mainly for low-priced compact models, demand for interchangeable lens digital cameras is expected to recover gradually. Canon projects a 1% gain in interchangeable lens cameras to 6.4 million units while compact models are expected to drop by 14% to 7.8

million units. The company plans to introduce new models in the D-SLR category as it realised that unfavourable results of D-SLRs in 2014 was partly due to lack of new introductions. Canon expects the total market for digital cameras at 14.3 million units for interchangeable lens camera category while the compact models are to decline 21% to 3.3 million units.

Fujifilm's Imaging Business turns around for 9 month period

Fujifilm Holdings reported its 9-month (April to December 2014) financial results that the net profit jumped by 50.2% year-on-year to 93.86 billion Yen on sales of 1,815 billion Yen. The operating profit improved by 24.9% over the previous year to 124.425 billion Yen.

The operating profit of the Imaging Business unit posted 17.4 billion Yen from a loss of 1.45 billion Yen, on sales of 276.5 billion Yen, a 0.5% fall. The company attributed the performance mainly to the digital camera business, centering on the X series and

favourable performance of the photo business. Sales of digital camera segment posted a 12.9% fall to 54.9 billion Yen with 1.84 million unit sales of the X series. Photo business section sales rose by 11.8% to 182.7 billion Yen and optical device sales declined by 24.6% to 38.9 billion Yen.

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The Gateway of India,
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Torn Bollywood Poster,
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Chandu Mhatre's fine art prints exhibition 'Urban Reflections'

The exhibition 'Urban Reflections' marks a significant departure in the professional career of well-known photojournalist Chandu Mhatre. Based in New Delhi and Mumbai, Mhatre has worked for a wide variety of international media groups and global organizations. Apart from all the leading publications, leading international and Indian magazines and newspapers as well as a variety of global organizations has published his works. Chandu's pictures have been extensively used by UNICEF, UNDP,

United Press International, Associated Press, Reuters News Agency, Fortune, Forbes, Time, Newsweek, The New York Times, Washington Post, Geo, The Times London, The Independent, The Guardian, The Telegraph, Marg Publications, CBS 60 Minutes, Debonair, India Today, Bombay Magazine, The Illustrated Weekly of India, Onlooker, Mirror, Imprint, The Times of India and The Indian Express.

After covering major news events in India for the past four decades, he has started

focussing on fine art photography. 'Urban Reflections' is a result of Mhatre's journeys through Mumbai to chronicle how the city has changed under the impact of globalization and economic liberalization. The aim was to capture the city far from its stereotypical images and give the city a touch of fine art photography. Chandu Mhatre's fine art prints exhibition, 'Urban Reflections' will be held on March 13 and 23, 2015 at the Arpana Caur Gallery at Academy of Fine Arts and Literature, New Delhi.

'Shangri La – The Mystique Landscape' exhibition



Stakna Monastery

Well-known Himalayan landscape photographer Sathyaprasad Yachendra from Hyderabad recently conducted his third solo exhibition titled 'Shangri La -The Mystique Landscape'. The theme of the exhibition was the depiction of Buddhist Monasteries against the backdrop of Himalayan landscapes. Sathya's love of the mountains and frequent travels to this region have enabled him to capture the landscapes in different conditions and seasons. More than 25 images of 2x3 feet were exhibited. The show was sponsored by Goethe Zentrum – the German cultural organization, and was conducted at their premises in Hyderabad. The inauguration was by former test cricketer VVS Laxman, on February 7, 2015. The show, which was on till February 17, was attended by a large gathering who enjoyed the beautiful landscapes.



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Canon introduces MAXIFY series of network business inkjet printers

On February 12, 2015, Canon India introduced the new MAXIFY range of business inkjet printers, which offers high-quality and economical colour network-printing solutions to small office and home use (SOHO) customers. These printers are designed with enhanced features including high speed printing, low cost per print, cloud printing capabilities and wireless connectivity to smart devices. They are suited for sectors like healthcare, education, hospitality and other services industry. The new printers launched are MAXIFY MB5370 and MB5070 multifunctional printers, and the single-function MAXIFY iB4070.

Mr. Kazutada Kobayashi, President and CEO, Canon India Pvt. Ltd, said, "India is witnessing a new wave of entrepreneur culture and the requirements of SOHOs are different from large enterprises or even SMBs, and Canon has always been at the forefront in coming up with innovative products to address their needs. MAXIFY printers will help small set-ups streamline their printing infrastructure and increase employee productivity by leveraging the high volume efficient colour network printing feature. We anticipate greater adoption of mobile and cloud printing among SOHOs with the launch of MAXIFY printers." He added, "We are planning to reach over 4 million potential SOHOs by the end of 2015 through a sustained marketing campaign, easy upgrade offers and add-on solutions."

Mr. Gautam Paul, Assistant Director

and Head - Consumer Systems Group, Canon India, said, "The number of SOHOs in tier I and tier II markets is increasing by the day. Canon wants to tap this opportunity. With our new MAXIFY series, we will help SOHOs across different verticals get advanced security, network and cloud connectivity features, and reduced print cost. They will get professional-quality documents and fast print speeds, along with the ability to extend their office beyond its physical location. With MAXIFY printers, SOHOs will save up to 50% on print cost."

For business with extensive printing needs, the MB5370 and iB4070 inkjet printers are equipped with two 250-sheet paper cassettes. For organizations with moderate printing volumes, there is the MB5070 with a single 250-sheet cassette. The MAXIFY printers are compatible with the optional XL Cartridges which offer a yield of approximately 2500 pages black and white, and 1500 pages colour prints. They also feature high print speeds of up to 23 images per minute (ipm) for mono and 15 ipm for colour. Canon has also introduced new Dual Resistant High Density (DRHD) pigment inks which are resistance to water and marks. A single-pass 2-sided Auto Document Feeder (ADF) scan engine is also included. The MAXIFY MB5370 is the first Canon desktop inkjet printer to feature a Dual ADF. The built-in twin scanner sensors allow double-sided documents to be scanned in a single paper pass. The MB5370, MB5070 and iB4070 are priced at Rs.23,995, Rs.17,995 and Rs.10,995 respectively.

'My East is Your West' at the Venice Biennale

On January 21, 2015, The Gujral Foundation announced 'My East is Your West', an official collateral event of the 56th International Art Exhibition – Venice Biennale, which will unite for the first time, the nations of India and Pakistan in a collaborative exhibition by artists from both countries. The exhibition will be held from May 5 to October 31, 2015. Internationally recognised artists Shilpa Gupta (India) and Rashid Rana (Pakistan) will work together on a shared presentation.

The Gujral Foundation will be presenting a discussion about their project for the 56th Venice Biennale 'My East is Your West' at the YES Bank Spotlight Series at the upcoming 7th edition of India Art Fair 2015 in New Delhi, on 30 January 2015 at 3.30pm. The speakers for this session are Feroze Gujral (Founder and Director, The Gujral Foundation), Shilpa Gupta, Rashid Rana and Natasha Ginwala (Curatorial Advisor and Curator of Public Programming).

Time Out - A Photo Art Exhibition

Image: Ravi Dhingra

'Time Out', a photo art exhibition by four prominent artists will be held from March 25 to April 7, 2015 at the Arpana Caur Gallery at the Academy of Fine Arts and Literature, New Delhi. The artists involved are Ravi Dhingra,

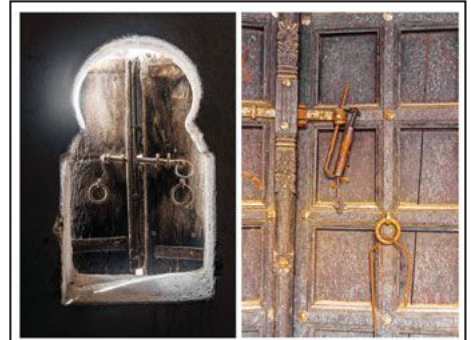


Image: Shoba Jolly

Moushume K Jha, Shoba Jolly and Ahmed Firoz. They have tried to portray the myriad facets of life and the essence of small things in life. According to the organisers, the exhibition is an inspiration to take some 'Time Out' for leisure.

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PSI – 14th International Salon of Photography



Image: One of the entries, 'Wheel of life' by Suresh Bangera

The Photographic Society of India showcased the images accepted at its 14th International Salon of

Colour and Nature. The Digital category too had three sections – Mono/Colour, Travel and Nature.

Photography, at the Jehangir Art Gallery in Mumbai from February 3 to 9, 2015. The exhibition drew large crowds. There were two categories for the competition: 'Prints' and 'Digital'. The Prints category had three sections –

Prints(Received from 185 entrants from 15 countries)

Section	Total Entries	Accepted
Monochrome (Open)	641	282
Colour (Open)	705	185
Nature	385	105

Digital (Received from 368 entrants from 25 countries)

Section	Total Entries	Accepted
Mono/Colour (Open)	1191	348
Travel	1089	253
Nature	711	222

Gold, silver and bronze medals by PSI as well as FIAP were awarded to winners along with six Honourable Mention Ribbons from FIAP, and Certificates of Merit. The Best Entrant Award was won by Dr. Suwarna Gawde.

S. H. Raza's solo exhibition

In honour of modernist painter S. H. Raza's 93rd birthday, Vadehra Art Gallery will be presenting 'Aarambh', a solo show by him from February 22 – March 18, 2015 in New Delhi. The exhibits at 'Aarambh' are part of a new body of work executed over the course of the past year and are to be exhibited to the public for the first time. The exhibition includes forty-four canvases and paperworks by the artist.

Born in Babaria, Madhya Pradesh in 1922, Raza studied at Sir JJ School of Art, Mumbai, and the Ecole Nationale des Beaux-Arts, Paris. A member of the post-independence Bombay Progressive Artists' Group, Raza is considered to be one of India's most renowned artists. Raza has been the recipient of many accolades including the prestigious Padma Shri Award by the President of India in 1981, the Padma Bhushan in 2007 and the Padma Vibhushan in 2013.

Apex Photo Academy

Apex Photo Academy was started about 8 years ago when film was still widely used in the photographic world. However, after the rise of digital photography, Apex kept pace with the changes and adapted their courses and curriculum to impart relevant knowledge and teach contemporary practices to their students. But their courses also take an effort to familiarise the students with film and the darkroom and also the history of photography, so that students understand the evolution behind the medium. Recently, the academy organised a 2-day workshop in Delhi with Tikka Ram from Jaipur, who uses a wooden camera with paper negatives. Each student got a chance to work with this camera and shoot and develop images independently. Apex



also makes sure their students are exposed to modern photographic technology and get to work with state of the art equipment in the studio and the field. Their visiting faculty of professional photographers are chosen so as to ensure the students are exposed to contemporary practices and genres which are in demand presently.

Himalayan Soujourn

photo exhibition

Alka Kedia is an interior designer by profession, but she has a passion for mountaineering and photography. Alka had her first solo exhibition of photographs – Himalayan Soujourn – at The Jehangir Terrace Art Gallery in Mumbai from February 12 to 18, 2015. The photographs were taken by her during her several visits to the Himalayan regions.



Alka Kedia with her exhibits

Fifty excellent ink-jet photographs, printed on archival quality Hahnemuhle paper,

and each meticulously framed and titled, were on display. The

pictures were greatly appreciated by one and all.

Fourth JPS International Salon-2015

The Jodhana Photojournalist Society, Jodhpur has invited entries for the 4th JPS International Salon-2015. Entries will be accepted in six sections— Monochrome (open) - digital, Colour (open)- digital, Nature Digital, Photo Travel, Photo Journalism - Digital and PID- Theme- Man At Work - digital. The last date for entering is March 13, 2015. This salon is in digital format and is recognized by FIAP, FIP and PSA. To know more or enter, visit www.jpsjodhpur.org.

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Photograph by Akshun Batbar, 1st Year student, SSP.

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JCM Print Circuit 2015

The JCM Photographic Society has invited entries for the JCM Print Circuit 2015, approved by FIAP, PSA, FIP and WPAI. Participants can enter in the four categories of Monochrome (Pictorial) prints, Colour (Pictorial) prints, Nature prints and Photo Travel Prints. The last date for entering is March 30, 2015. To know more, visit www.jcmcircuits.com.

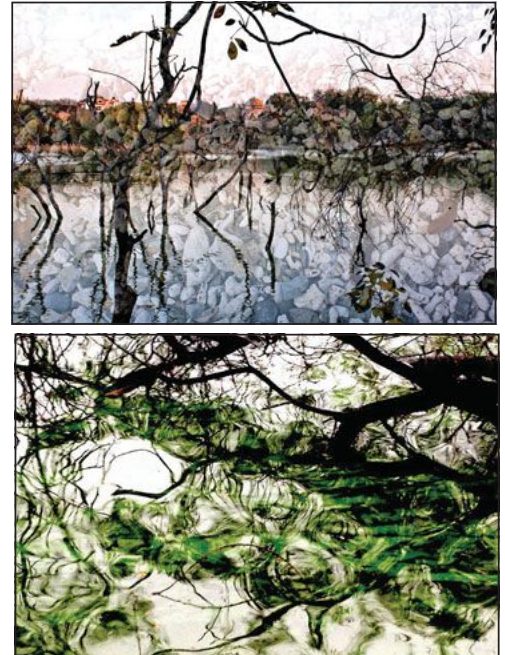
Kenko Tokina announces two new lenses

Kenko Tokina announced the AT-X 116 PRO DX V 11-16mm f/2.8 lens. The lens consists of 13 elements in 11 groups. The minimum shooting distance is 0.3m. The new Tokina AT-X 11-20 PRO DX builds on the design of the AT-X 11-16 PRO DX-II lens by expanding the telephoto side of the zoom range from 16mm to 20mm. The optical design comprises of 14 elements in 12 groups. Both the lenses will be made available in India by March 2015.

‘Four Haikus’ photo and video exhibition

‘Four Haikus’, a video and photo exhibition by artist Saba Hasan will be held at the Lalit Kala Akademi Foyer Gallery, New Delhi, from March 22 to April 5, 2015. The collection comprises of her video poems and a body of digital photographs taken over the last 3 years. Through

these, she wants to draw attention to our closely entwined lives with nature and each other. The medium of haiku has been chosen for the video poems as it suits the artist’s intuitive, minimalistic expression and artistic philosophy. The images and video footage have been taken in India and Japan.



Konica Minolta at PRINTPACK 2015

Konica Minolta Business Solutions India Pvt. Ltd. recently participated in 12th PRINTPACK India 2015. This is an International exhibition on printing and packaging, which was held at Greater Noida’s India Expo Centre from February 11-15, 2015.

Konica Minolta launched the JET Varnish 3D UV coater at the PRINTPACK exhibition. Konica Minolta and MGI demonstrated the product capabilities during the exhibition. Interactive seminars were also held, which were informative and helped customers understand digital UV printing technology. Konica Minolta’s partners Monotech Systems Ltd, Technova Imaging Systems, HCL Infosystems Ltd. and KMI Business Technologies Pvt. Ltd. showcased the state of the art award winning production printing systems like bizhub PRESS C8000, bizhub PRESS C70hc and bizhub PRESS 1060, bizhub PRESS C1100 at

the exhibition.

Mr. V. Balakrishnan, EGM (Marketing) Konica Minolta Business Solutions India Pvt. Ltd. Said, “We are very excited at the interest JET Varnish 3D generated and the response of the visitors. We are happy that many visitors were excited with the possibilities and opportunities JET Varnish3D offers them”.

“Our partners are also happy with the response to our range of digital printers and concluded many deals” said Mr. Kuldeep Malhotra, EGM (Sales) Konica Minolta Business Solutions India Pvt. Ltd.



A Moment to Remember



A group photo of the **Smart Photography Awards** winners.

DECLARATION

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- iv. Zubin N. Kamdin (Executor of Estate of late Sam Nariman Polishwala), 29/A, Naoroji Seth Street, Thakurdwar, Mumbai 400 002
- v. Aditya Chitale-(Executor of Estate of late C.N.Mistry), F-19,0-1, Bridge View C.H.S.Ltd., Sector-10, Airoli, Navi Mumbai 400 708
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Test**

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The Splash of Colours



Bridge to the other side

Camera: Nikon D600;

Aperture : f/9; Shutter speed: 0.6sec.; ISO: 50



Souradeep Ghosh,
Trivandrum

The splash of colours and the beauty of the flora and fauna have fascinated me right from my childhood. My father's passion for photography added to my love for the subject. I am a nature lover and an avid traveller. Every time I witness an awe-inspiring spectacle, I have an innate urge to capture it with my lens.

I grew up toying with an ordinary camera, and gradually familiarised myself with the A-B-C of the machine. In due course, I saw the charm and magical effects of light on various subjects and after that, there was no turning back. The

lights, the colours, the distinctive moods of mother nature and the sound of the shutter enticed me to dive deep into the magical world of photography. The more I travelled, the more I realised that one lifetime is not enough to get acquainted with all the sights, sounds and sensations that each moment reveals. This feeling spurs me on and inspires me to be more passionate about photography.

I have travelled far and wide, in India and abroad, in order to capture the pristine moments of nature and immortalize them through my lenses. I love shooting landscapes, as I strongly feel that this genre of photography can perfectly describe the true beauty of a place. However, I do not like to restrict myself to any one genre because I feel that there is art in each and every creation.

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I want to travel the whole world, explore new cuisines, cultivate new experiences and most importantly, discover new places which are isolated from human interference. I believe that sometimes, we humans tend to destroy the true beauty of nature. My dream is to capture all such places that are almost frozen in time, and to recreate the beauty of the wilderness and its chaotic stability. I have, so far, tried to learn on my own, with my

experiments, with some tips from experienced people along with my regular study of the subject. Now it is for me to continue this endeavour until I reach the pinnacle of excellence in my work. Through my photography I want to show how beautifully diverse our world is, how stunning nature can be, and I want people to appreciate her beauty so that they put in more of an effort to preserve it. □

Abstract

Camera: Nikon D5000;

Aperture : f/9; Shutter speed: 1/320sec.; ISO: 200



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By the ocean

Camera: Nikon D610;
Aperture : f/20; Shutter speed: 25sec.;
ISO: 160



Valleys ahead

Camera: Nikon D600;
Aperture : f/8; Shutter speed: 0.8sec.;
ISO: 50

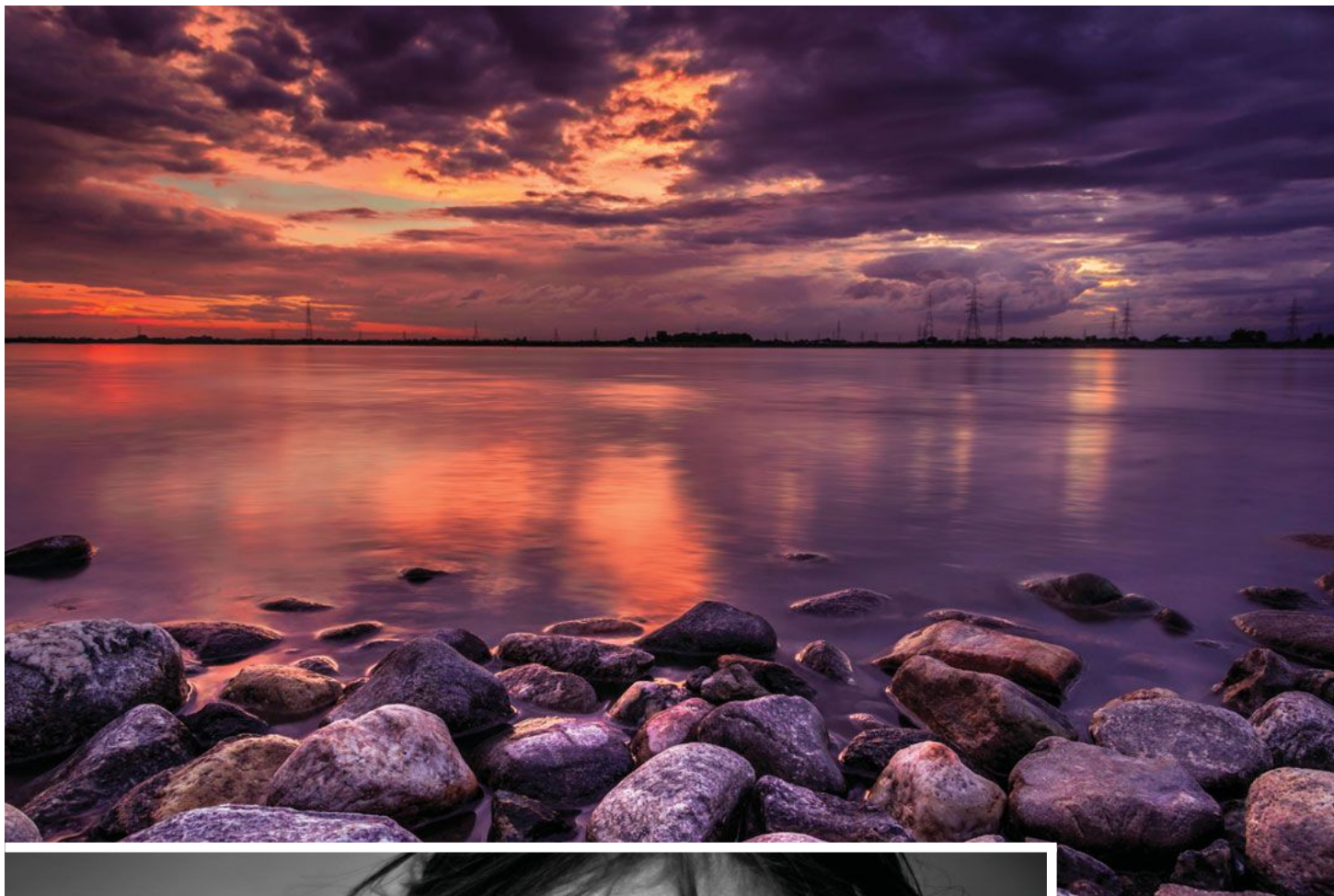
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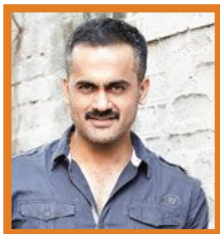
Seaside rocks

Camera: Nikon D600;
Aperture : f/20; Shutter speed: 0.8sec.;
ISO: 100



Scrunched face

Camera: Nikon D600;
Aperture : f/1.8; Shutter speed:
1/200sec.; ISO: 400



Sameer Belvalkar is a well-known celebrity, food and commercial photographer. His work can be found at www.sameerbelvalkar.com

OF FOOD AND FILMS

As told to **Tanika Godbole**

Wholesome meal



Camera: Canon EOS 5D Mark II; Aperture : f/7.1; Shutter speed: 1/30sec.; ISO: 200

This ten-year journey of mine has been rather eventful with surprises and shocks around every corner, along with a lot of ups and downs. I guess that's what makes it exciting.

I was someone who didn't know what he wanted to do in life. After my 10th standard, I had to choose a college and I went in for B.Com as most of my friends were going to the same college. Commerce wasn't remotely

my cup of tea. Then, after wasting a year, I took up B.Sc and earned a degree in chemistry. On facing the same predicament after graduation, I pursued an MBA, only to end up doing graphic design, followed by web design.



Photography was never even a hobby for me. My father had purchased a film SLR camera (a Canon EOS 88) because he got a good deal on it. The camera was lying around the house for years. My sister used it every now and then, and I picked it up when she gave up on it. I felt I had to prove that I could take better pictures than her. That's when the journey started. The feeling that photography is the right path for me was impossible to shake off after that.

The camera and a bag full of film became my constant companion, and I went trigger-happy everywhere I went. Most of my salary would go in buying and developing film and subscribing to photography magazines (*Smart Photography* included), as I am a self-taught photographer. My first reward came through when a reputed photography magazine published some of my pictures. This happened more often, and it was then that I decided to quit my job and take up photography as a profession, clueless of what the next step is. It was a huge leap of faith. I had to quit one thing for the other to take off.

It was never easy. But I guess I was always at the right place at the right time. I had the ability to spot opportunities and make the most of it. I was told that the only way to make it big in this field was to either assist a successful photographer or spend a fortune to get a degree in photography from an international school. I had neither the time nor the money for a degree. I called

SHOWCASE

up the well-known professionals in Mumbai but everyone had more assistants than they needed (funnily, this is now the case with me too). Some masters of the art were kind enough to steer my ship in the right

direction but I realized I was on my own here.

I didn't have the luxury of not having to earn my living, and hence started off as a press photographer. My earlier

assignments used to be shooting press conferences, page 3 parties, open manholes, traffic jams, broken trees etc. I almost quit. I was then moved to the field of feature photography, where I started shooting food and interiors. Food very soon became my thing as I was good at it, even though I wanted to concentrate on people photography.

Very soon after my stint as a press photographer, I had the chance to work with a reputed fashion photographer in Mumbai who changed my whole

SRK and Kajol

Camera: Canon EOS 5D; Aperture : f/5.6; Shutter speed: 1/250sec.; ISO: 200



Camera: Canon EOS 5D Mark II;
Aperture : f/5.6; Shutter speed: 1/50sec.;
ISO: 125

A fishy affair

Burger with fries

Camera: Canon EOS 5D Mark II;
Aperture : f/5.6;
Shutter speed: 1/50sec.; ISO: 125



Freshly baked pizza



Camera: Canon EOS 5D Mark II; Aperture : f/5.6;
Shutter speed: 1/50sec.; ISO: 125

perspective. My work went to a different level and in no time I got the chance of a lifetime. My first mega break came with the film *Jodhaa Akbar*. It was surreal as I never thought my first celebrity shoot will be with Hrithik Roshan and Aishwarya Rai. Truth be told, I was fretting as I still wasn't confident about handling such a big project, but it was now or never. After this stint, I was talked about and featured in the same newspapers that I once worked for. This project catapulted

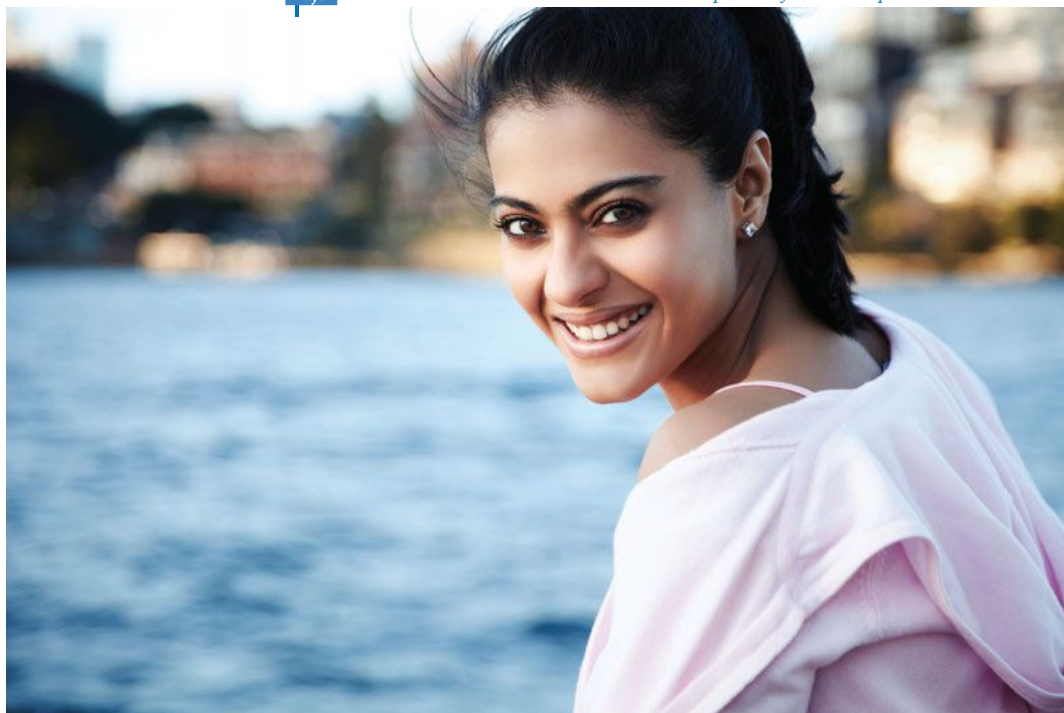


Arjun Rampal

Camera: Canon EOS 5D Mark II; Aperture : f/4; Shutter speed: 1/500sec.; ISO: 400

Kajol

Camera: Canon EOS 5D Mark II; Aperture : f/4; Shutter speed: 1/160sec.; ISO: 200



Arjun Rampal, Tusshar Kapoor, Priyanka Chopra and many more, as well as the who's who of the advertising industry. I have also had the unique opportunity to shoot the Sahara Pune Warriors India for the Indian Premier League.

Today I cherish being a fashion, advertising and food photographer. Looking back, I realise there were several challenges and I have come a really long way in just 10 years. Sometimes I only



Falafel

Camera: Canon EOS 5D Mark II; Aperture : f/5.6; Shutter speed: 1/50sec.; ISO: 125

me into the big league within just a year of me taking up serious photography, so in a way I think I made up for lost time. *Jodhaa Akbar* was followed by *Tum Milo*

Toh Sahi, My Name Is Khan and *We Are Family*. I also did exciting shoots for Filmfare and Femina magazines, where I worked with Kajol, Kareena Kapoor,

wish I would have found this art earlier in life when it was not this difficult and competitive to make a mark. □

Wrong colours

This landscape picture has been sent to us by Shreejit Chandran, via email. He says “The attached image was created on my recent trip to Konkan. This was early morning and the scene in front of me was mesmerizing. However, I am not too pleased with the captured image. The colours look dull and the actual scene was way too good, the photo is not even half as good. I would like to know, where I went wrong; was the mistake in capturing or processing the image?”

The most likely mistake for poor colours in your photo could possibly be your White Balance setting. Most photographers keep the WB setting to Auto. Whilst this works okay for most lighting conditions, it just does not work satisfactorily with sunrise/sunset pictures. When you set the WB to Auto, you are telling the camera that in this particular lighting condition (early morning/late evening yellowish-orange light), I



Our Imaging Expert

No one can take a picture that everyone likes. But, almost every picture can have scope of improvement. Often, we are not our best critics, while others can immediately point out the faults. In If I were you, our expert comments on how your pictures could be taken to another level.

❑ Rohinton Mehta,

Technical Editor, Smart Photography

Camera: Canon EOS 1100D
Lens: EF 50mm f/1.8 II
Aperture: f/5.6
Shutter speed: 1/13 sec
ISO: 100

Original Image



want my ‘whites’ to appear white. Hence the internal software gets rid of the subtle colours of the sunrise/sunset, making the photo dull.

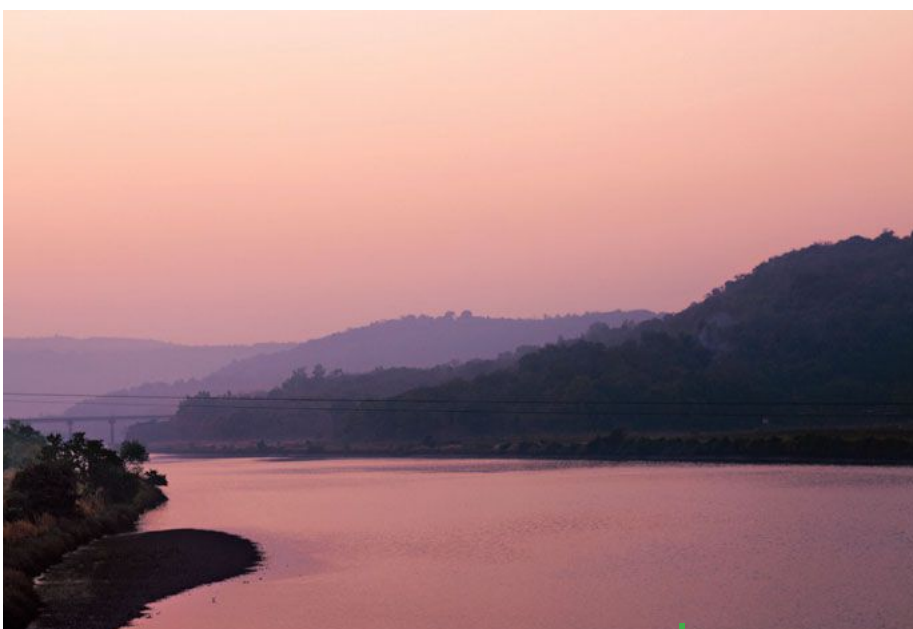
In the edited picture, using Photoshop, we have added contrast that was lacking in your original capture and further added (selectively) yellowish-orange to the sky and water.

The sunset

This picture for critique has been sent to us by Harendra Chakravarti via email.

Well, Harendra, almost everyone likes sunrise and sunset pictures but a little planning goes a long way in turning a not-so-good picture into something that is acceptable. You must pay more attention to the placement of various elements within your frame. In your picture, you have not only divided the frame into two equal halves (horizontally) but also placed the sun in an imaginary line passing through the vertical centre of the frame. Both should be avoided.

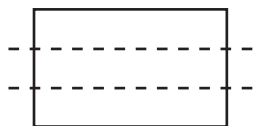
Look at the sketch shown here. It's divided horizontally into three equal parts. As an example, if your subject has good colourful sky with white fluffy clouds, you might like to keep two-thirds for the sky; if on the other hand, the sky is lack-lustre but there is some drama in the foreground area, you should



Edited Image

IF I WERE YOU

E-mail your images at sp@nextgenpublishing.net



Camera: Nikon D3200
Lens: 18-55mm kit lens at 18mm
Aperture: f/13
Shutter speed: 1/800 sec
ISO: 100

consider keeping two-thirds for the foreground and one-third for the sky.

Since your original picture does not have an interesting sky (and in fact the bright sun is disturbing), I cropped the picture as shown in Edited Image 1. In Edited Image 2, I have stretched the image in Photoshop to give it an appearance of having taken the photo with a wide-angle lens. Since stretching an image also causes the various elements in the frame to shrink in height, I have, using the Free Transform Tool in Photoshop, maintained the original heights.

Please make it a habit of reading **Smart Photography** on regular basis since it covers the basics that could turn your ordinary images into something you would cherish for ever.

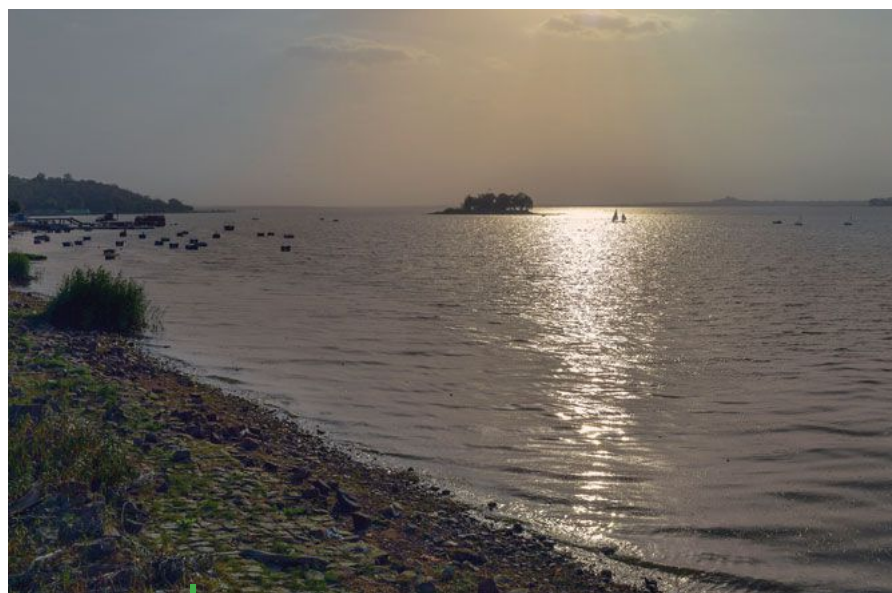
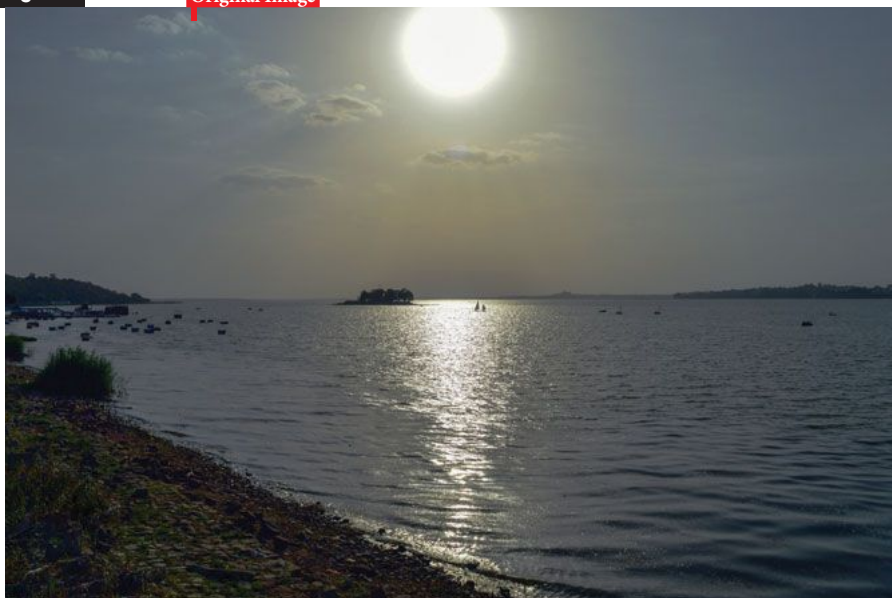
Matheran landscap

SP reader Anuj Desai has sent us this Matheran landscape for critique. He says “the picture looks dull.

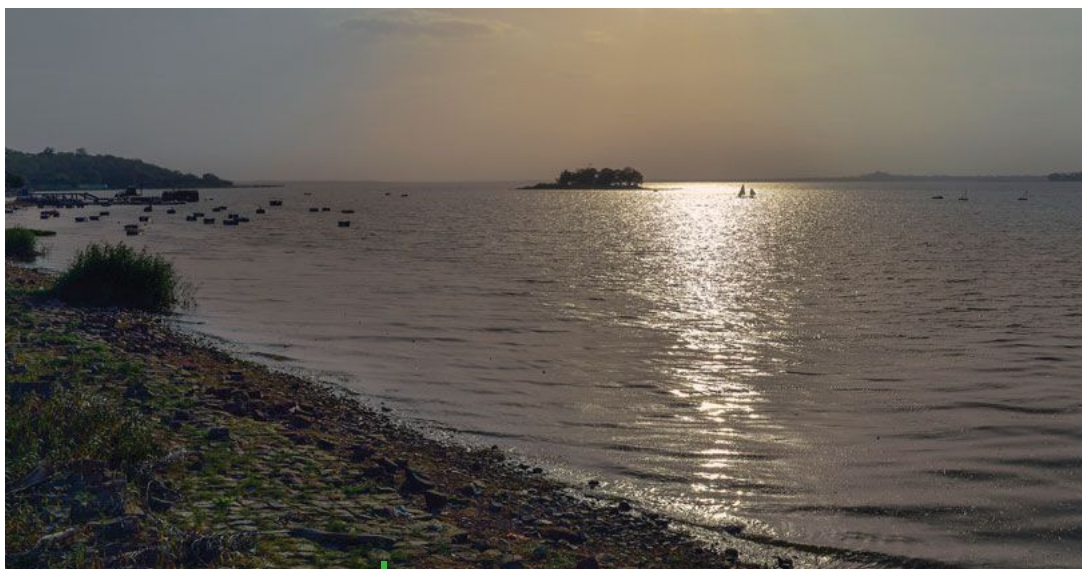
What should I do to improve it?”

Anuj, let's first understand why the picture looks dull. The camera's exposure meter has been fooled by the brightness of the sky and hence automatically reduced the overall exposure, resulting in the darkened shadow areas.

Original Image



Edited Image 1



Edited Image 2

Note: If I Were You is meant to encourage and guide readers, and help them improve their photography. Please ensure that the required camera/exposure details are sent to us (or are available in the EXIF data). We shall not accept images for this section if the required data is not available. Readers are requested to send their images at 300ppi for 8 x 10-inch size. If they are too small, working on them is difficult, and hence they may be rejected.

Original Image



Camera: Panasonic G3
Lens: 14-45mm at 14mm
Aperture: f/13
Shutter speed: 1/80 sec
ISO: 400



Edited Image

If I were you, I would have taken two shots – one correctly exposed for the sky and the other, correctly exposed for the foreground (using the same aperture for both the

shots), and then blended them together in Photoshop.

Since I only have a single (JPEG) picture from your end, I have

‘opened up’ the shaded areas in Photoshop and also slightly toned down the sky. Finally, I have applied a bit of sharpening. □



A NOTE TO OUR READERS

1. The picture has to be horizontal.
2. Kindly ensure that the longer side should measure atleast 17 inches, at 300ppi.
3. Low resolution images will not be accepted.
4. We do not check images on online galleries.
5. Kindly ensure complete contact/address details are provided. Winners will have to collect their prize from *SP's* Mumbai office or send an authorised representative to do so.
6. Please make sure that your picture does not have your name/logo on it.



**Picture
of the
Month**

Photograph by
Manabendra Dey

PICTURE OF THE MONTH

We are sure that all of you have a few pictures that you think are prize worthy. It happens very often that you don't know where to send the image that could put a feather in your cap. If you have such images (we're sure you have many!), send us ONE such horizontal image. If it qualifies, we shall publish it as a double-spread.

- a. You have to guarantee that the picture was shot by you
- b. If there are people in the picture who can be identified, we'll need a model release
- c. The picture should not have been printed elsewhere (magazine newspaper, or offered to any publication)
- d. Mark the entry as "Picture of the Month" and rename the file using your name
- e. You may send images via print/e-mail to: Next Gen Publishing Ltd., 2nd Floor, C Wing, Trade World, Kamala Mills Compound, Senapati Bapat Marg, Lower Parel (W), Mumbai 400013 (or) sphoto.india@gmail.com

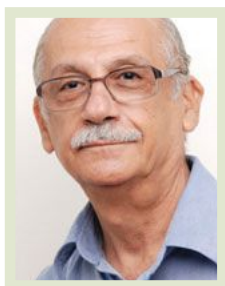


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Did you know... Ronnie has over 40 years of experience in photography? In fact, he has taught several thousand photo-enthusiasts in various institutions and through workshops, as well as judged many national and international photo contests, including a prestigious International Photo Contest held at Colombo, Sri Lanka. So, if you have any photo-queries, whether conventional or digital, don't hesitate. Just go ahead and Ask Uncle Ronnie at sp@nextgenpublishing.net, 'cause he knows it all!

Image Size

What is the parameter/specification of a camera that determines image size (e.g. 7" x 5") and resolution (e.g. 300 dpi)?

Manish P. Sitlani

The native image size (that is, the original image size without any interpolation) is determined by the pixel count of your camera. Let's take an example. Let's say that the pixel count is 6000 x 4000. Let us also say that we want to print at 300dpi (which is the industry standard for printing). To know the image size, we need to divide 6000 by 300 and 4000 by 300. Hence our image size would be 20 x 13.33 inches.

However, if we were to print at a lower resolution, the same image can be printed much larger. In our above example, if we were to print at, say, 200dpi, the print size would be 30 x 20 inches. Since the same number of pixels are now spread over a larger area, they will be bigger and hence print resolution will be lower.

Am jobless. Should I buy now or wait?

Photography is my hobby. I am planning to buy a lens. I have a budget of Rs.50,000 and I am considering a Tamron 70-200 f/2.8 lens but right now I am jobless. I am not sure if I will regret my decision later on. Once I settle down, I will go for a full-frame body with one lens. Do you think it will be wise

for me to spend all my savings on my dream (camera) or should I find a job first? If I don't want to spend Rs.50,000 for now, what lenses can I buy with a low budget?

Dinesh Moirang, via email

I do not like to think negatively, but considering the fact that you are currently jobless, I would sincerely advice you not to spend your savings. Once you have a good job, you can always consider pursuing your dream.

Camera for Still and Video

Which camera is better for still as well as video? I have selected two cameras: Canon EOS 7D Mark II and Canon EOS 6D. Both are different in sensor quality but difference in price is just Rs.20,000. Please guide me in this regard.

Onkar Singh Rehnu, via email

While both the cameras you have mentioned are top class, I cannot answer your query authoritatively since we have not done a side-by-side comparison of the still and video quality of the two cameras in question. You have also not mentioned whether the camera will primarily be used in a studio or outdoors, for example, for wildlife. The 6D is a full-frame model (read this as lower noise levels at higher ISOs) while the 7D Mark II is APS-C. The 6D was introduced around February 2013 while the 7D Mark II is about 4 months old right now. A lot of improvement in technology can happen in a span of around two years; it is possible that the 7D Mark II may offer as good (or even better) image quality than offered by the 6D.



Both the models offer Full HD video. The 7D Mark II uses the latest Dual DIGIC 6 image processor, which, at least in theory, should prove better than the older DIGIC 5+ used in the 6D. The 6D does not offer full-time AF during video; the 7D Mark II does. The 7D Mark II uses Dual Pixel CMOS AF during video shooting in Live View, which offers faster and smoother autofocus. Looking at the above, I would lean towards the 7D Mark II. Looking solely at lower noise with better dynamic range, I would opt for the EOS 6D.

Which is better?

Please suggest me a D-SLR between Canon D60 and Nikon D5300. Which would be more suitable for birds in flight?

Bhupesh Kumar, Patiala

I assume you are referring to Canon EOS 60D.

Though you can not go wrong with either, personally, I would opt for the Nikon body due to its more number of AF points and higher pixel rating. I should point out though, that the Nikon D5300 does not employ a built-in motor for autofocus and hence can use only those lenses that have an AF motor in them (AF-S lenses).

Nikon D7000 or D750?

Presently I own a Nikon D7000 and plan to buy a full frame D-SLR body. There are several options but I am not sure which one to go in for. My inclination is towards Nikon D750; the reason being I want to use my Tamron 90mm VC and Tokina 11-16mm lenses on this. Pl suggest. Also, will using DX format lenses on FX body affect the camera performance?

Dr Tarun sharma, via email

	Canon EOS 60D	Nikon D5300
Pixel rating	18 million	24.2 million
Sensor size	22.3 x 14.9mm	23.5 x 15.6mm
Compatible lenses for AF	EF and EF-S	AF-S lenses only
Max. Continuous shooting	5.3fps	5fps
AF points	9 (all cross-type)	39 (9 cross-type)
Shutter speed range	1/8000sec-30 sec	1/4000sec-30 sec
MRP (body only)	Rs.47,995	Rs.49,450



Nikon D7000



Nikon D750



Canon EOS 60D

Nikon D5300

The Tamron 90mm f/2.8 VC lens is designed for full-frame (can be used with APS-C) camera bodies but your Tokina 11-16mm lens is designed for APS-C (DX) sensor bodies. However, you can set the D750 to DX mode and still use the lens, but the megapixel rating will drop to around ten.

The D750 is excellent and I have no hesitation in approving it. And in case you wish to have a full-frame lens for landscapes, you could consider the AF-S Nikkor 14-24mm f/2.8G ED lens. It is expensive, heavy and does not accept filters, but it is one of the sharpest wide-angle lenses ever produced by Nikon. If cost is a consideration, you could consider the AF-S Nikkor 18-35mm f/3.5-4.5G ED lens.

Inexpensive lens for wildlife

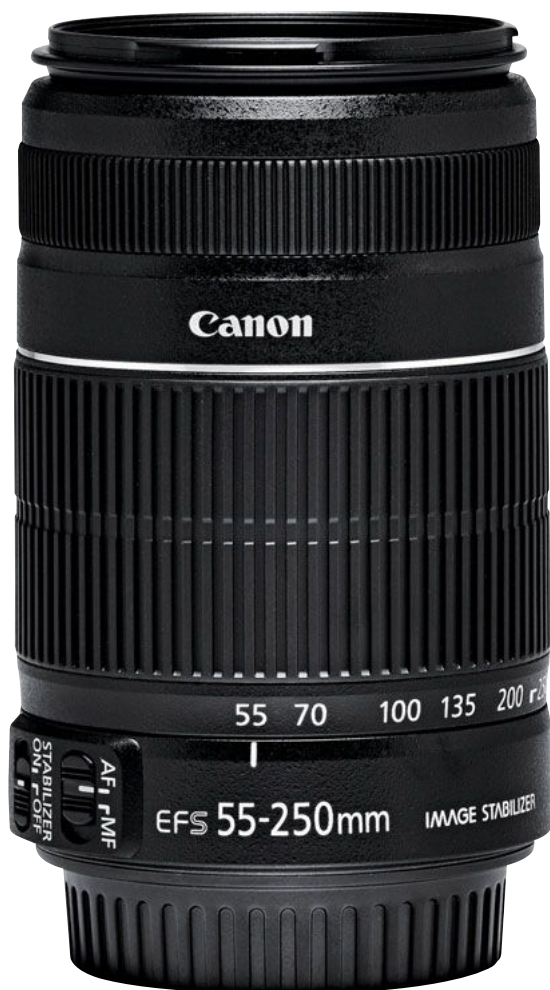
Please suggest me a 'best buy' lens for wildlife and nature photography. Budget is Rs.15,000. I am a beginner using a Canon EOS 70D.

Thalak Pokar, via email

Considering your budget, you may want to have a look at the EF-S 55-250mm f/4-5.6 IS II (MRP Rs.17,995). With the discounts that dealers offer, it should fit within your budget. On your 70D, it will be equivalent to 88-400mm.



Sony RX1



Canon EF-S 55-250mm f/4-5.6 IS II

What should I do?

I was thinking of buying a new camera – a D-SLR. But the Internet war about the gloomy prospects of D-SLRs giving way to mirrorless cameras is holding me

back. Should I go in for a D-SLR or should I go in a mirrorless model? Or should I just wait and watch?

James R, via email

Welcome to a world of uncertainties! The Internet debate that you mention will go on and on; there will be takers on both sides. Mirrorless models have an advantage of being lighter and smaller in size. Also, due to the absence of the reflex mirror, there is no mirror-induced vibrations. Mirrorless models are available with Micro Four Thirds, APS-C, as well as full-frame sensor. Currently, the lenses available for full-frame mirrorless cameras are somewhat limited.

I have invested in both types – D-SLRs and Micro Four Thirds Mirrorless systems.

1. When I go for photo outings on my own – when I have to do lot of walking – I take the MFT mirrorless system because of its lighter weight and bulk. When friends take me out in their cars,

or when I know that too much of walking isn't involved, I take the heavier D-SLR system.

2. If I anticipate low-light photography, I carry the larger sensor D-SLRs. While I love the mirrorless systems for their light weight and less bulk, they cannot (as of today) match the dynamic range and high ISO performance of the D-SLRs (though they are getting closer with almost every new model).

3. The next point I consider is the final print size. How large will I print? 18 x 12 inches? No problem with the MFT mirrorless system (I have made prints up to 40 x 30 inches with more than acceptable results). When I want to be extremely picky with the image quality, however, I like to stay with my D-SLRs.

My feeling is that full-frame mirrorless models will eventually rule the roost. I do use a full-frame mirrorless Sony RX1 (its a non-interchangeable lens camera) and I am very impressed with the results. As more and more full-frame mirrorless cameras with interchangeable lenses come in, I expect things to change.

My suggestion to you is 'Don't just wait and watch. Take a decision. Life is to be enjoyed!' □



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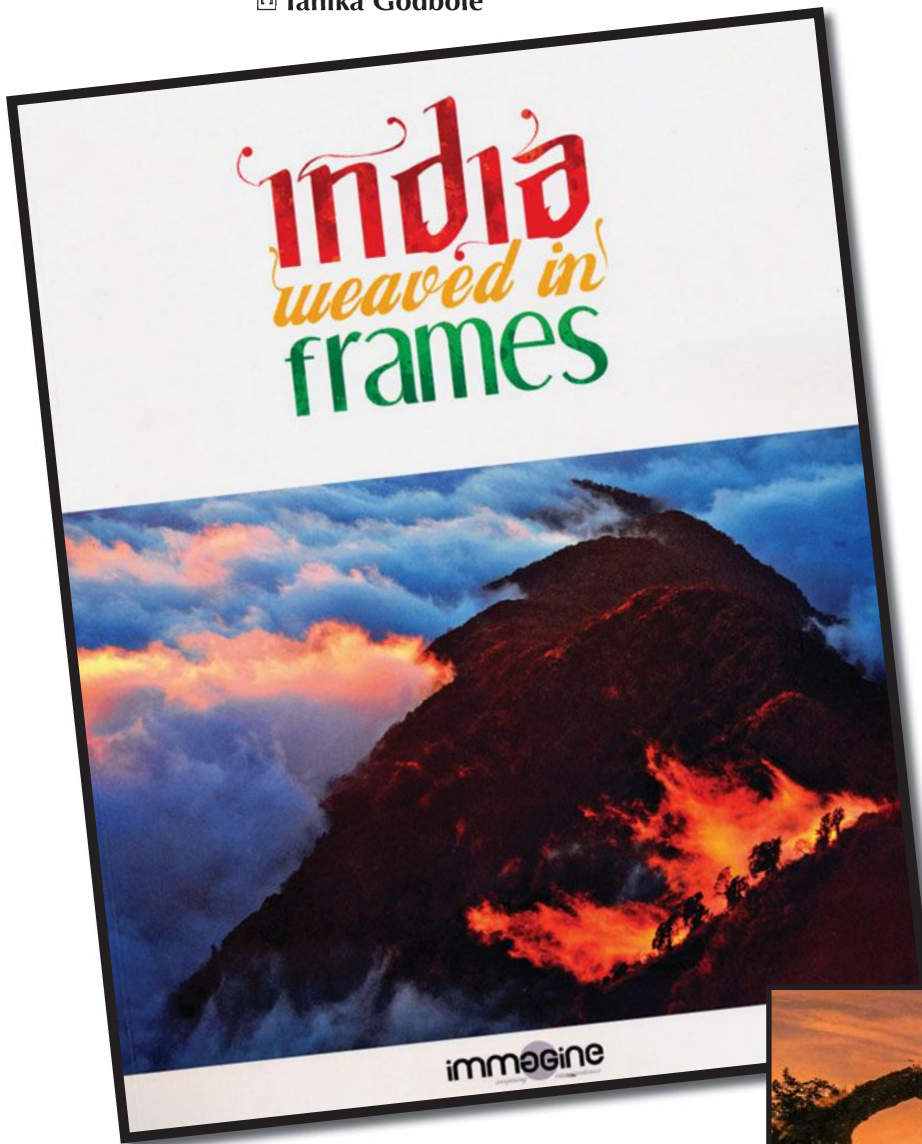
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India Weaved in Frames

■ Tanika Godbole



was an Indian state. Winners and Top Trios were selected for each theme, and the result was an 87-image repertoire—*India Weaved in Frames* (IWIF). This book comprises of all those shots from India. Each image comes with a write-up that gives us a peek into the culture and conditions of the state. Imagine has also organised a fund-raising initiative, wherein a major share of the proceeds from book sales will be donated to the welfare of underprivileged children.

The book opens up with a note from Creative Director Gowtham Nandakumar, leading on to the pictures collected from all over India. Ours is a diverse nation, with religion, culture, nature and people making it all the more colourful. This is what the book aims to portray.

Perhaps the variety found in the country is best depicted by the portraits in this book. A glance at pictures of a *sardar* from Punjab, a Bihu dancer from Assam, an old tribal woman from Himachal Pradesh and a little girl from Arunachal Pradesh are a few examples of the different physical features that the fellow countrymen exhibit. Pictures of the *ghoomar* folk dance of Rajasthan and the *garba* which is native to Gujarat manifest the immensely diverse local cultures that exist in these neighbouring states. Images like 'Dancing

Immagine, a registered Non Profit Organization started off as a Facebook page to encourage beginners in photography. As the initiative grew more popular, they organised several photography contests as well as workshops. The name 'Imagine' was chosen, as it means 'image' in the Italian language.

Over a period of ten months, Imagine conducted a series of 29 online photography contests. The theme of each of these contests





No amount of imagery can do justice to the land of contrasts that is India. *India Weaved in Frames* is a collection of glimpses into the crowded religious festivals, the silent mountains and valleys, the enormous coastline and the diverse population of India. The contributors are from India as well as abroad, and each photographer brings his own unique perspective. Some of them are locals, merely trying to capture the beauty of a daily occurrence, whereas some bring to sight the exotic quality of a location they have travelled to. The book is recommended for travellers who have toured through the country, as well as for people who wish to see a lot of it.

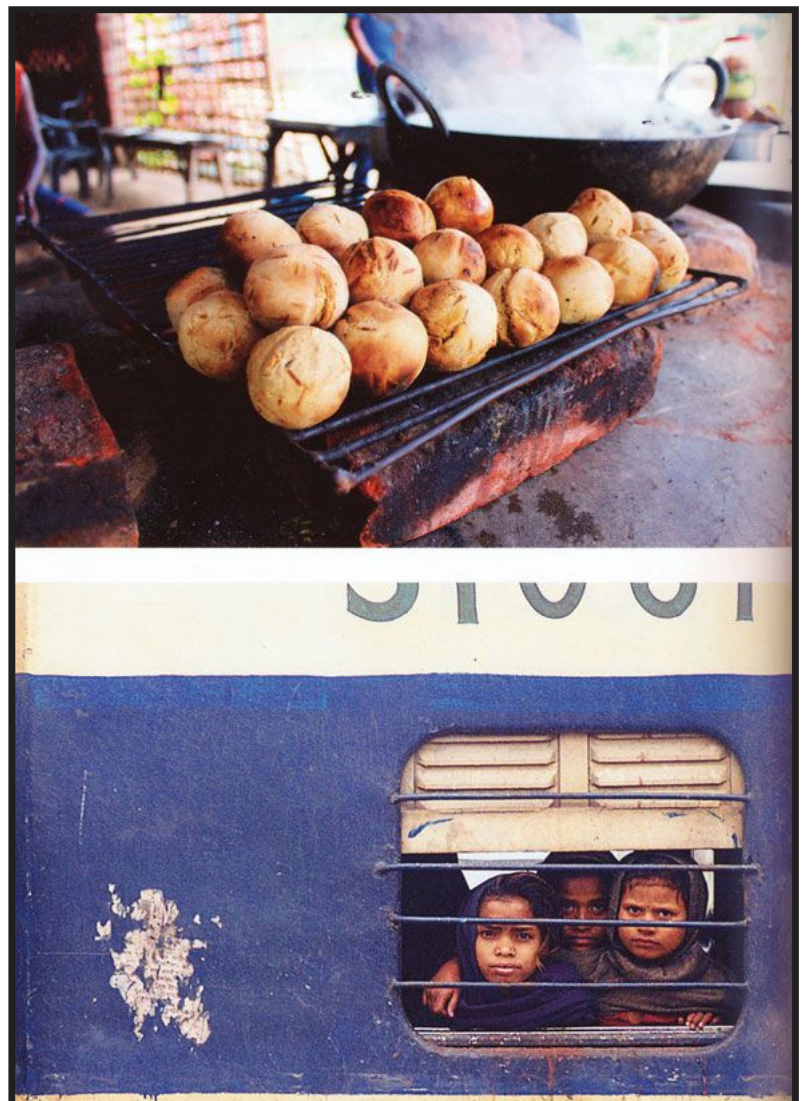
Creative Director: Ar. Gowtham Nandakumar
Write-up: Mr Kishan Sabi and Mr K Dibyajyoti Mohanta
Price: Rs.700 (soft binding) and Rs.800 (hard binding) □

Adonia' (Mizoram) and 'Convivial Arunachali' (Arunachal Pradesh) highlight the communities and culture peculiar to the north-eastern region of the nation. A close-up of a performer at the Bonalu festival, in honour of Goddess Mahakali, which happens in Andhra Pradesh can be seen in 'God on the Streets'.

An image titled 'Himalayan treasure' by Biswajit Patra is a rare view of a sunrise over the Kanchenjunga. Another beautiful shot of the Brahmaputra in Assam, titled 'The Wonder Boy of Himalaya' gives a serene picture of the vast river. 'The Morning Hues', taken in Goa by Pragat Naik reminds us about the laidback tranquility of this western state. The flora of the country changes drastically as we move to different regions, and this is demonstrated best by a spread with pictures of fields with trees from Karnataka, Meghalaya and Jammu and Kashmir.

India is incomplete without its wildlife, and the book has images of the creatures inhabiting our dense forests as well. 'The Poster Boy of Assam' is a grand picture of the Rhinoceros. A pair of blackbucks from Gujarat and baby elephants from Uttarakhand add to the quota of wildlife imagery.

The creators of this book have taken the opportunity to highlight issues that some regions face. 'Overloaded' a picture of a man transporting sacks on his cycle in the mineral-rich state of Jharkhand puts focus on the mineral and coal reserves and their impact on the tribals that reside in the area. 'Against the skies' shows a silhouette of a young boy on a boat at a beach in Chennai, and the description speaks of the harmful effect of tourism on the marine eco-system.



GO WILD IN ODISHA

□ R Srinivasan

Planning a visit to a destination that promises both nature as well as wildlife? Then Odisha would be apt since the wildlife of this state attract both Indian as well as international tourists. But before you get there, let us take you on a guided tour of what to expect.

Balukhand-Konark wildlife sanctuary:

The USP of this place could well be the fact that it plays host to a huge herd of blackbuck, which are usually found in dry arid areas. Also found here are spotted deer and egrets and herons.

Bhitarkanika wildlife sanctuary:

is home to the giant saltwater crocodiles that can grow up to a shocking 20 feet in length. Their nesting behaviour sets them apart from other crocs since the mother crocodile creates a mound using twigs and sea weed and then sits guard till the eggs hatch and the young ones begin moving about. Also found here are venomous king cobras and endangered white bellied sea eagles.

Chilika: The main attraction of the second largest lagoon in the world are the Irrawaddy dolphins.

Debrigarh wildlife sanctuary: In one of the largest sightings of migrant birds, the Hirakud reservoir attracts thousands of migrant ducks and geese. Also seen here are Indian Gaur (Bison) and antelope.

Gahirmatha marine sanctuary: It could well be called a 'turtle paradise' in view of the thousands of Olive Ridley sea turtles that come and nest here (because of abundant food availability and undisturbed sandy beaches) every year from January to May. After 45 days, the eggs hatch and the hatchlings make a dash for the sea to evade predatory birds and animals.

Kuldiha wildlife sanctuary: is home to the insectivorous Pangolin, which when threatened can curl up into a ball with overlapping plate-like scales that act as armour.

Nandankanan zoo: is known to host a huge variety of mammals (especially white tigers), birds and reptiles.

Satkoshia sanctuary is home to the endangered Gharial species of crocs that possess an elongated snout.

Akin to the strokes of a painting brush that come up with vibrant colours, the topography of Odisha varies from vast sunny golden beaches fringed with the azure blue sea, to lush greenery and dense forests that resonate with the call of animals, to wet marshlands teeming with large crocs. So come and gather fond memories to last a lifetime.

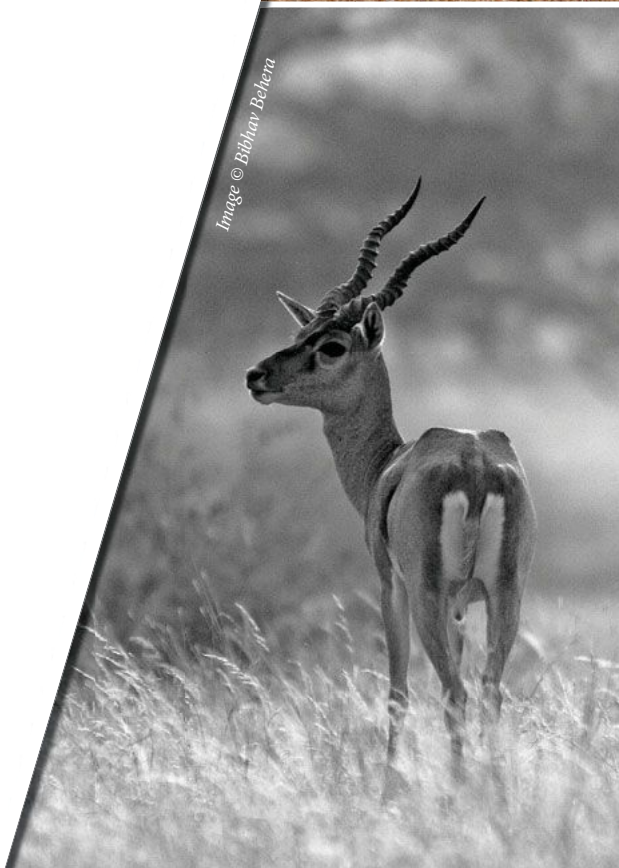
Accommodation

Apart from affordable hotels, accommodation in the form of rest houses, lodges and tents are also available at certain locations for the adventurous minded.

Image © Bibhav Behara

Image © Bibhav Behara

Image © Bibhav Behara





For the artistically inclined

Apart from wildlife, Raghurajpur village, a heritage arts and crafts village and a major rural tourist destination, can be reached by cab from Puri (10 km) and from Bhubaneswar (50 km). The artisans here create handicraft items such as Pattachitra paintings (made over a piece of cloth or dried palm leaves), stone carvings, papier mache toys and masks and wooden toys. At a time when modernisation looked all set to consume rural traditional artisans and artists, the need to promote and preserve them was rightly felt and the village was declared to be a heritage site.







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Vikram Potdar was born in Solapur. He is now based in Pune and has travelled across the globe for wildlife photography.

As told to **Tanika Godbole**

Apart from professional photography, what field do you work in?

I am a Civil Engineer, and I own a construction company. Photography is my passion and hobby.

Tell us a little about how your interest in wildlife photography grew.

Since a very young age, I have been fascinated with nature. But it was only in 2006, during a visit to Nagarhole National Park in Karnataka, that I was introduced to the various facets of nature and wildlife that left me enthralled. In 2007, during a visit to Kanha National Park, my interest further developed.

To capture the magnificence that wildlife offers, I took up photography as a hobby. I invested in my first D-SLR camera after the 2007 Kanha trip. Thereafter, what started as a whim has now practically become my life. I am a self-taught photographer, and have come a long way in

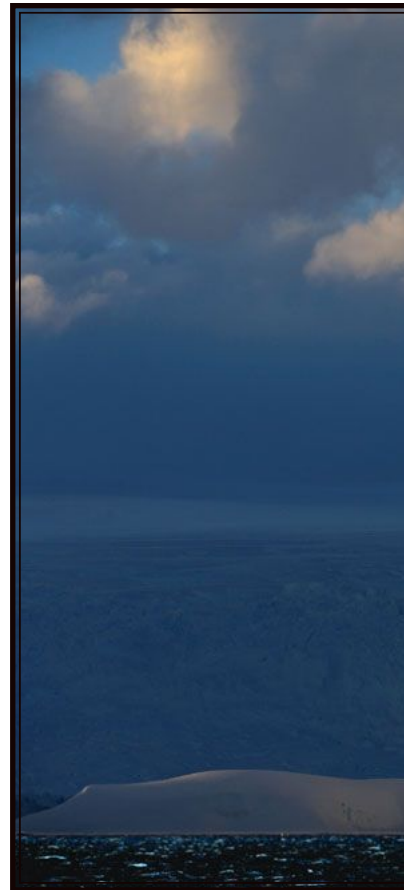
AROUND THE WORLD



Heart-spotted woodpecker



© Vikram Potdar



studying the technicalities and intricacies of photography through in-depth research, several retakes, mistakes and hands-on learning. This process involved a lot of hard work and studying. It was only in 2009 that I took up photography professionally, and invested in premium equipment and competitive gear.

You have travelled across the world, to places with extreme weather conditions. Which location was the most difficult for photography?

There are many, but I will mention few instances here. To photograph a mother Polar bear and cub in the den at Churchill, Canada, I spent

Mountain in golden light



90 hours in – 48 degrees Celsius for 9 days, braving the cold wind and frost bite. At the end of it, I saw the Polar bear only for twenty minutes, and composed the beautiful image. While travelling to Antarctica, I encountered the dreaded Drake passage where the wind speed was around 40 kmph and the waves reached up to 30 feet. This field is definitely not for the weak-hearted.

Can you share an experience from your travels that has stayed with you for a long time?

In 2011 at a waterhole in the Kabini forest in Karnataka, I captured a fierce battle of a mother Sambar saving her fawn from a pack of ten wild dogs. The spectacular event of 90 minutes had action, love, suspense and drama all rolled into one. The wild dogs were taking turns in attacking the prey. The Sambar was also trying its level best to strategise their escape. This is one of the best wildlife moments I experienced so far.

What is the philosophy behind your photography?

My objective is not only to click these beautiful animals in their natural habitat, but also ingrain in the minds of the viewers, the importance of conservation in whatever small way possible. A picture that tells a story is worth thousand words. It remains in the viewers' mind for long. I always focus on creating images with a punch.

You've photographed a wide range of fauna, from the equator to Antarctica. Which particular



Polar bear



animal/bird has been the hardest to click?

The Himalayan (Asiatic) Black Bear at Dachigam National Park in

Srinagar was the most dangerous, as I was walking in a bear infested area with hundreds of Oak trees. Also, photographing the Resplendent Quetzal

in Costa Rica was quite difficult as I had to trek up an 80 m hill, while carrying the camera gear on my back. I was standing on a 3-inch ledge at



a 45 degree slope of hill and it took hours to get the shot that I wanted.

How do you prepare for your

field work? Do you determine the equipment based on the conditions at your destination?

I always keep two camera bodies

ready. Typically, one has a 600 mm lens fitted on it and the other has a 70-200mm f/2.8 lens. I always keep all my gear at a hand's distance. Of

White-necked jacobin hummingbird



course, I learnt this the hard way.

What do beginners need to be prepared for before they enter wildlife photography?

Beginners should be ready to put in extremely hard work and show enormous patience if they wish to enter this fray. They should also keep in mind that the man/woman behind the camera is more important than the gadget. □



Northern lights

Get Close with a Telephoto Lens

▣ Ashok Kandimalla

Telephoto lenses by virtue of their large physical size are sort of “glamour” symbols of the photographic world. Telephoto lenses are indispensable for photographing sports and wildlife. They are also ideal for portraiture. While telephoto lenses (especially those with very long focal lengths) are difficult to handle physically due to their large size and weight, they are somewhat easier to use in terms of composition as they see a very narrow angle of view, excluding a lot of unwanted surrounding elements.

Before we go deeper let us define what a telephoto lens is. Simply put it is a lens that provides a view narrower than that of a normal lens. This is achieved by using a focal length longer than a normal lens. Just to recap, *remember that a normal lens is the one that has a focal length approximately equal to the diagonal of the frame*. Thus, for a full frame or a 35mm format, it will be 43mm (though 50mm is more commonly used) and for the APS-C and MFT (Micro 4/3) formats it will be around 28mm and 22mm, respectively. The diagonal angle of view (AOV) of such lenses will be around 46°.

Here is a tidbit for the techies. Not all lenses with large focal lengths are telephoto lenses. Technically, a telephoto lens is one whose physical length is shorter than its focal length. Otherwise it is called a “long-focus

Smart Photography has been continually receiving requests to start a basic course for beginners. With this in mind, we have asked a very knowledgeable photographer from Hyderabad to take over writing these articles. We have also requested him to be as jargon-free as it is possible, so that newcomers to photography feel comfortable to pursue the hobby.

The author, Ashok Kandimalla has been in the photographic field for over three decades and has extensive experience in both film and digital photography. Being an electronics engineer by profession and a photographer, he possesses a unique and deep insight into the technical aspects of digital photography and equipment. He has published several articles on photography and some of his writings have also been published in the well-known international magazine Popular Photography.

An avid collector of photographic books and vintage cameras, Ashok has a keen interest in the history of photography and a passion for sharing his knowledge on photography through teaching and writing. He is presently working as a Management and Engineering consultant. You can see his work at http://www.flickr.com/photos/ashok_kandimalla. He can be reached at kashokk@gmail.com



lens”. Presently only telephoto lenses are being manufactured.

Table 1 gives the AOV of various telephoto lenses for different formats.

TABLE 1				
ANGLE OF VIEW (AOV) TABLE				
Type	Focal length (in mm) to produce the angle of view			Diagonal AOV
	For 35mm or FX or Full Frame Format - 24 X 36 mm	For APC – C or DX Format- 16 X 24 mm (approximate)	For MFT (Micro 4/3) Format - 13 X 17.3 mm	
Short Telephoto Lenses	90	60	45	26° 30'
	105	0	53	23° 20'
	135	90	67	18° 00'
Telephoto Lenses	200	135	100	12° 20'
	300	200	150	8° 10'
Super Telephoto Lenses	400	267	200	6° 10'
	500	333	250	5° 00'
	600	400	300	4° 10'
	800	533	400	2° 40'

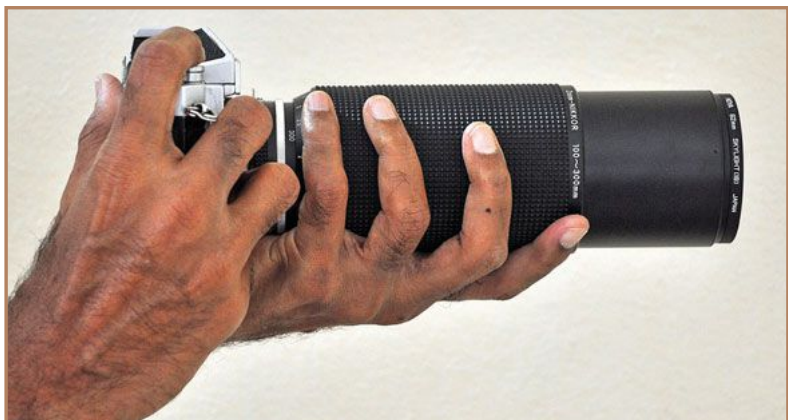
Fast telephoto lenses: As you may recall fast lenses have two advantages. They allow you to photograph in a lower light level for the same shutter speed or use a faster shutter speed for the same light. Hence, fast lenses are very useful for low light and action (sports, wildlife, etc.) photography. As with everything in life there is no free lunch. Fast lenses are very heavy, especially those with long focal lengths. As an example a 300mm f/4 lens would weigh around half that of a f/2.8 version. Price too increases rapidly with the f/2.8 version costing more than four times the f/4.0 version!

Handling telephoto lenses: You have seen that telephoto lenses, especially those which are fast and/or have long focal lengths, are very heavy. Lifting or handling the lens plus camera combination with the camera alone without supporting the lens can damage the lens mount on the camera (by bending it or by misaligning it) (Picture1). Hence, once you mount a heavy lens you should always pick up and handle supporting the lens rather than the camera (Picture 2).

Mounting telephoto lenses on tripods: For heavy lenses, manufacturers provide a collar (Picture 3) on the lens which has its own tripod socket to fasten the lens to a tripod head (Picture 4). If such a provision is there on your lens, then you **must** use it when mounting the camera plus lens on a tripod. If you fix the camera to the tripod head using the tripod socket on the camera then you can cause damage to the camera mount as explained. The tripod collar is designed so that the lens rotates within the collar. This allows portrait orientation without the need to flop (overhang) the camera to the side with a heavy lens mounted. This increases the stability of the setup considerably.

Tele-zooms and telephoto prime lenses: Due to advance in technology, focal lengths which were once the exclusive domain of prime lenses are now being catered to by tele-zooms. Not long ago zooms were limited to just 200mm. Now-a-days you can get

Picture 1: Incorrect way of holding (no support for the heavy lens).



Picture 3: Tripod Collar (see arrow mark)



Picture 4: Correct way of mounting on a tripod / monopod when your lens has a tripod collar (landscape orientation).



Picture 5: Correct way of mounting on a tripod / monopod when your lens has a tripod collar (portrait orientation). See how the lens has been rotated without the need to flop the camera to the side. Flopping the camera to the side can interfere with the weight distribution and increase the chances of blurry images.

Picture 2: Correct way of holding (support the heavy lens). This removes the strain on the camera mount.

many tele-zooms that go up to 400mm and there are even a few that go up to 600mm. The most popularly used tele-zooms are 55-200mm, 70-300mm and 150-600mm. Only where you need extreme speeds, focal lengths and highest quality does one need to resort to primes. Examples of such prime lenses are 200mm f/2.0, 300mm f/2.8, 400mm f/2.8, 500mm f/4.0, 600mm f/4.0 and 800mm f/5.6. All of these are

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Picture 6: A typical long zoom, the Tamron 150-600mm is very popular with birders due to its long reach and reasonable price.



Picture 7: A Super Telephoto – This is a 600mm f/4.0 lens. This lens weighs 5.1 Kg (11.24 lbs) and is 166mm in diameter and 445mm long.



Picture 8: A 200-400mm f/4 Tele-Super zoom. This lens weighs 3.3 Kg (7.27 lbs) and is 124mm in diameter and 365mm long. This is a complex lens with 24 elements. It is very popular with wildlife photographers due to its fast aperture and long focal length.

very expensive, large and heavy – actually very, very, heavy. (Pictures 6, 7 and 8).

Acquiring the subject with telephoto lenses:

Please refer to the table which gives the angle of view. From this you can see that when you mount a 300mm lens on a APS-C sensor D-SLR, you will only see a very small area that corresponds to an AOV of just 5° 20'.

Hence, you will have great difficulty in acquiring a moving target like a flying bird (Picture 9), unless you have been tracking it from quite some distance. This problem gets compounded when you use even longer and heavier lenses. Under these circumstances a gimbal head will be very useful for subject tracking (more of it shortly). Needless to say practice also helps.

If you are using a zoom lens, then it is better to start at the shortest focal length, acquire the subject and then zoom in to a longer focal length while keeping the subject under one of the AF area markers in the viewfinder. This is not very difficult but a little practice as with everything else in photography will help in getting you a larger number of keepers. There is one precaution that you need to take. You need to set your camera to continuous autofocus mode. This is the mode that will allow your camera to track and maintain focus as the subject moves. You also need to set your camera to continuous frame advance to record images in succession. One more point. Many zoom lenses shift focus when you zoom, even if the subject distance remains the same. This aspect is also taken care of with continuous focusing.

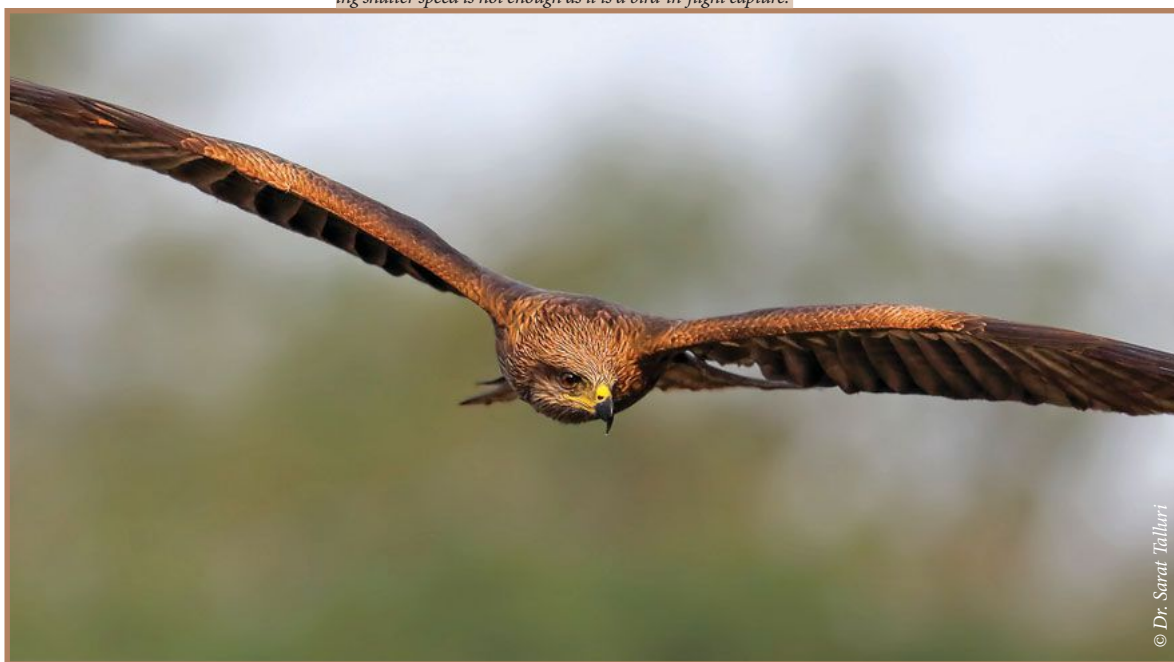
Lenses with long focal length are

Picture 9: This image was taken with a 300mm prime lens on an APS-C sensor camera, hand-held. Exposure data: Shutter speed 1/8000 sec, aperture f/2.8 and ISO 500. In this case the thumb rule regarding shutter speed is not enough as it is a bird-in-flight capture.

difficult to handhold steadily due to their high magnification as any shake when the shutter is released will get magnified and will be visible prominently. *In fact the single biggest reason for getting unsharp images when using telephoto lenses is due to the shake.* So, how do you reduce this problem? Here are a few points that you should consider.

Use a Tripod: A tripod is an indispensable aid for any photographer regardless of the type of lens used. However, its usefulness is much more when you use telephoto or super telephoto lenses. By using telephoto lenses on a tripod, you get a tremendous benefit. A tripod keeps the set-up steady, and guarantees a sharp photograph. However, please note that not every tripod will give you the results you want. At the minimum, to support a heavy telephoto lens you need a tripod with sufficient load capacity. It should be able to withstand the weight of the camera plus the lens and the head comfortably.

More important than simple load carrying capacity, is the torsional rigidity of a tripod. This is basically the way a tripod resists rotation. Do this simple test. Mount a long lens (at least 300mm) on your tripod. Gently



© Dr. Sarat Talluri

tap the side of the lens while looking through the viewfinder. See how much movement you can detect. Unless this is nil or negligible it simply means that the tripod does not have the torsional rigidity. Remember that longer the lens, higher should be the torsional rigidity. Good tripod manufacturers like Gitzo and Manfrotto specify the tripod models suitable for a range of focal lengths in their catalogues. Having a look at this will give you a good idea of this aspect.

Talking about heads, gimbal heads are best suited for heavy telephoto lenses as they offer unmatched tracking ease with little physical efforts. They are the best tools for photographing flying birds. However, they are specialized devices and are not useful for general purpose photography. Next best are high quality ball heads which can take heavy loads and are also flexible enough for tracking subjects, though not to the same extent as gimbal heads. They can be equally well used for general purpose work too.

Use a Monopod: A low-cost but very popular device is the monopod. Using one will allow you to use shutter speeds up to 2 stops slower than the thumb-rule shutter speed. These are easy to handle, compact and light. They are also a lot more adaptable compared to tripods. If you are going to buy a monopod, pay particular attention to the head. Many users make the mistake of attaching a normal ball head.

This is inconvenient in practice, as the ball head allows movement in all directions making the set up difficult to handle. Instead of a ball head, buy a monopod head (like Model 234 from Manfrotto, Picture 10). This rotates in one direction only (pointing up or down) and is much easier to handle. Panning is done by rotating the monopod itself. Monopods work best with those lenses which have a tripod collar, as both landscape and portrait orientations are easily possible. If your lens does not have a collar, then you should use an L bracket.

For more information on using tripods and monopods see the article “Tripods and Monopods” (Smart Photography, November, 2014).

Reducing mirror vibrations: The movement of the reflex mirror in a D-SLR can cause vibrations that reduce image sharpness. These vibrations are most prominent at a certain range of shutter speeds. This range varies from camera to camera but is generally from 1/4 to 1/15 sec. Try as much as possible to avoid this range of speeds by varying aperture and ISO.

The mirror lock-up (MLU) feature in D-SLRs raise the mirror and keep it static when the shutter is released, thereby greatly reducing the vibrations. However, this is not always a very practical method. Instead, use the Live View mode which will also raise the mirror and keep it there when the shutter is released. However, note that AF will be slow in Live View. So, this is best for static situations.

Last alternative is to use what is called the “Mirror pre-release” or “Exposure Delay” mode. In this mode, the mirror rises when you press the shutter release button but the shutter will open only after a short delay (about a second). This delay will ensure that the mirror induced vibrations have died down before the shutter opens. Once again as you can expect, this technique is useful only for static subjects.

Picture 10: A monopod head that allows movement in only one direction.



Handholding of telephoto lenses: Not mounting a camera on a tripod or a monopod gives you a lot of freedom of movement (especially while tracking subjects that move rapidly, like birds in flight or move randomly like a football player) but this does not guarantee sharp pictures unless the shutter speed is sufficiently fast. But how fast should it be? A very commonly used thumb-rule is that you should use a shutter speed which is the reciprocal of the focal length or faster. That is, if you are using a lens with a focal length of 500mm, then you should use a shutter speed of 1/500 sec (minimum).

Note that this was formulated during the days of 35mm film cameras. So, if you are using a full frame camera (digital or film) then the same rule will still hold good. However, if you are using a digital camera with an APS-C sensor, then the minimum shutter speed should be $1/\text{effective focal length}$ (Effective focal length for Nikon APS-C models is 1.5 times the actual focal length, while for Canon APS-C models, it is 1.6 times the actual focal length). So in our example of a 500mm lens being used, the shutter speed should be 1/750 sec (Nikon) since a 500mm lens on such a camera will have a narrower angle of view due to the cropping factor of 1.5. If you are using a MFT camera, the minimum shutter speed should be 1/1000 since the cropping factor is 2. As you can see, getting such fast shutter speeds is not possible unless the light is very bright and/or the lens has a large aperture (or you are using a very high ISO sensitivity).

Fortunately, hand-holding received a tremendous fillip due to two technical advances. First is the excellent performance (that is superb quality images) of the new generation D-SLRs at very high ISOs. You can now get very good results at ISO values up to 3200 and even higher with most modern D-SLRs or CSCs. Such high ISO values allow you to use high shutter speeds which were simply impossible when one was using film. The second advancement is the shake reduction technology that we will see shortly.

There is also a limitation that arises due to the weight of the lenses. This will depend on the physical ability of an individual and hence this will vary from person to person. In any case (unless you are also a weightlifter apart from being a photographer ☺) fatigue could set in after a while making your hands a bit unsteady and this will manifest itself as unsharp images.

During the last decade, technologies that stabilize the image, compensating against hand-shake have come into the market and it is not an exaggeration to say that these have brought in a major revolution in photography. These, which go by commercial names like VR (vibration reduction), IS (image stabilization), OS (optical stabilization),

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etc., allow you to photograph up to 4 stops of slower shutter speed than what your rule of thumb recommends! This feature thus gives a tremendous advantage when photographing in low light and/or when using long lenses.

Important: Remember that this technology compensates for your handshake. It will do nothing to stop a moving subject! If you want to stop a moving subject like a bird-in-flight, a racing car, etc., then you must use a fast shutter speed. There is simply no other way! If you are photographing such action you should even switch off any stabilization since this will slow down the operation as time is needed for stabilization to take effect.

Portraits with telephoto lenses:

Portraits are a favourite subject for almost everyone - from casual photographers to world famous professionals. When one is photographing a tight, head portrait, where the face occupies most of the frame, it is necessary to maintain a certain distance from the subject. If you ignore this and take such a portrait from a close distance, protruding features of a human (like nose) can look abnormally large due to the exaggerated perspective that arises due to the short subject distance. So, you need to maintain a minimum distance from the subject to make the perspective more pleasing. Since you will move farther away and at the same time will need a frame filling image, you need to use a lens with a longer focal length. Short telephoto lenses with focal lengths from 85mm to 105mm (when you use a 35mm or a full frame D-SLR) are best suited for this purpose and are popularly known as "portrait" lenses. If you are using an APS-C sensor D-SLR the focal lengths of choice for portrait lenses are from 50mm to 85mm. For MFT format



Picture 11: Portrait taken with an equivalent focal length of 90mm. Tech Data: Olympus OM-D E-M5 MFT camera with Olympus 45mm lens at f/2.2. Simple window lighting was used here.

a 45mm lens will be ideal. Such lenses allow you a proper subject distance for a good perspective and at the same time allow certain intimacy with the subject as you will be reasonably close. You can also take portraits with a 600mm lens but then you will be yards away and unless you shout your instructions the subject will not be able to hear! This destroys the intimacy that was referred to. Also, a 600mm lens would compress the perspective of the face.

Advantage of Cropped Sensors when using telephoto lenses:

Generally speaking, cropped sensors (like APS-C and MFT) have a disadvantage as they cannot get the most out of wide-angle lenses as the angle of view reduces (narrows) by the crop factor. Thus, a wide-angle lens will cover less of an area on an APS-C/MFT sensor camera than it would on a full-frame camera. However, this same property

will be useful when using a telephoto lens as now the reduced angle will be beneficial. *Though not exactly the same, it is as if you have mounted a tele-converter of 1.5x when you mount a lens on an APS-C sensor camera.* An added advantage is that there is no loss of lens speed as it would happen when you use a tele-converter. Just to clarify, the focal length will not change; only the angle-of-view will.

MFT format cameras have a crop factor of two and hence a 300mm lens will have the same AOV as a 600mm lens (on a full frame). This will give you tremendous reach (Picture 12) in a very small package with reasonably high quality (Picture 12). However, MFT cameras are not very good at focus tracking (needed for birds in flight, for example) and have inferior noise performance beyond ISO 3200 compared to D-SLRs. So, unless your

Picture 12: Taken with Olympus OM-D E-M5 MFT camera and Panasonic 100-300 (equivalent focal length of 200-600mm on a full-frame). Tech data: Effective focal length 600mm, Aperture f/7.1, Compensation -1.3EV (to keep highlights from overexposing), Shutter speed 1/500 sec, ISO 200.



photography involves a lot of action and/or low light shooting, MFT could be a decent solution. □

CONCLUSION:

Telephoto lenses present their own unique set of challenges just as wide-angle lenses do. Unless you keep the camera and lens absolutely steady, you will get unsharp results. As usual, practice helps you master the techniques needed to get excellent images. And don't forget to take the help of your three legged friend (a tripod) for best results!

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Don't have a 18% grey card? Don't despair!

□ Rohinton Mehta

When taking an exposure meter reading, we are advised to take the reading off an area that reflects approximately 18% of the light falling on it. 18% is considered to be mid-way between very light (white) and very dark (black). The reason for this is that all reflected light exposure meters are calibrated to provide correct exposure when the reading is taken off a mid-tone (please see the note at the end of the article). This is why a 18% grey card (generally known as Kodak 18% Grey Card) is very valuable to us photographers. But carrying a 18% grey card (which is approximately 8 x 10 inches in size) is inconvenient to say the least (it can get dirty or bent or soiled in some way). So is there a way out?

Yes, there is!

Method 1

1) On a bright sunny day, hold a 18% grey card (borrow it if you don't own one) facing the sun and take a camera meter reading off the card (read only the card, not the background!). You

can go close to the card; it does not matter if the lens does not focus that close but make sure that your shadow or the camera's shadow does not fall on the card. Using the in-built Spot meter can ease the process. Note the reading. Let's say the reading is 1/125 sec at f/11 (for whatever ISO you were using).

2) Now repeat the exercise using the

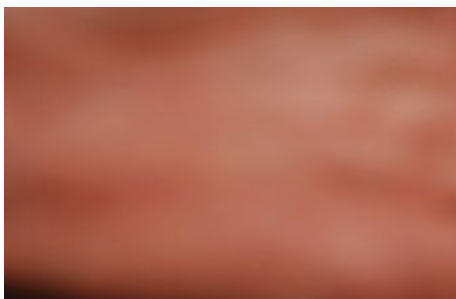
palm of your hand. Let's say that the reading is 1/250 sec at f/11. That's a 1-stop difference. This would mean that your palm is 1-stop brighter in tone as compared to the 18% grey card.

So the next time you wish to take a picture, just meter the palm of your hand (the light falling on the hand should be similar to that falling on

18% grey card



Palm of hand, person 1. 1/640sec; f11



Palm of hand, person 2. 1/500sec; f11



Palm of hand, person 3. 1/320sec; f11



The palm of hand pictures have been shot using a telephoto lens that does not focus at close distances; moreover it is not necessary to keep the subject in focus in this case

the subject), allow for the difference in brightness (in our example, we would 'open up' the exposure by 1-stop, focus on the subject, and take the shot.

How accurate will this method be?

Sometimes, depending on the lighting conditions and subject brightness, your camera metering and the method explained above may provide more or less the same exposure. But when the lighting as well as the subject has high contrast, the method described here could be more accurate than taking a 'general meter reading'.

What is 'general meter reading'?

General meter reading means taking a meter reading from the camera position, without going close to the subject. With general meter reading, you are actually metering a multitude of tones (reflectivity), when the fact is, you should be metering an area that has approximately 18% reflectance. When you go close to the subject and then take the meter reading (Close-up meter reading), you have a better chance of metering the area that you think is mid-tone. And even if for some reason your metered area still has a bit of non-18% reflectance area, the amount of error will be relatively smaller.

Our Experiment

We photographed the Kodak 18% grey card as explained above. We then photographed the palm-of-hand (POH) of three different persons. All readings were made at ISO 200, using the camera's built-in Spot meter.

Subject	Exposure meter reading
18% grey card	1/320 sec at f/11
Person 1	1/640 sec at f/11
Person 2	1/500 sec at f/11
Person 3	1/320 sec at f/11

From the meter readings above, it means that Person 1 has a palm which is 1-stop brighter than the 18% grey card. Hence he has to allow more light or 'open up' (not close down) the exposure by 1-stop after taking the meter reading from the palm of his hand. (To allow more light to enter, you have to 'reduce'

the shutter speed, if we keep aperture unchanged). Hence his picture-taking exposure will be 1/320 sec at f/11 – the same as that of the 18% grey card.

Person 2 has a palm which is roughly 1/2 stop brighter than the 18% grey card. He needs to 'open up' the exposure by about 1/2 stop (which will bring the shutter speed back to 1/320 sec, without changing the aperture)

Person 3 has a palm which is darker in comparison to the other two. The meter reading from the palm of his hand was identical to the 18% grey card reading. He does not have to apply any correction.

If the light is coming at an angle or the subject is side-lit, you may place your palm in similar orientation while taking the reading. Note that if the subject is back-lit, or if the subject is self-illuminated, this method will not work. At such times you will have to use, preferably, the Spot meter within the camera, or better still, a hand-held 1-degree Spot meter (the Spot meter in your camera, depending on the make and model, reads about 3-5% of the screen area, which is a much larger area than what is covered by the hand-held 1-degree Spot meter).

Method 2

Carry a 18% grey card to a cloth shop and purchase a small piece of cloth that matches the grey card. Stitch a 4 x 6-inch (roughly) piece to your camera bag. Place the bag in similar lighting as your subject and take a



Aperture: f/8 Shutter Speed: 1/50sec . ISO: 400 The dark background has caused the meter to over expose. Some highlight clipping was observed on the flowers



Aperture: f/8 Shutter Speed: 1/80sec . ISO: 400 Exposed as per the method explained in the write-up. Though the background appears slightly darker, it is actually a better overall exposure.

meter reading from the grey cloth using your camera's Spot meter. Use this reading to set your exposure. Alternately, keep this 4 x 6-inch grey cloth in a plastic cover and always keep it inside your camera bag. When necessary, take it out of the plastic cover, meter off it (ensure that the light falling on it is similar to that on the subject), focus on the subject and take the shot at the metered exposure. Carefully replace the grey card into its cover. This prevents the grey cloth from getting soiled. □

Note:

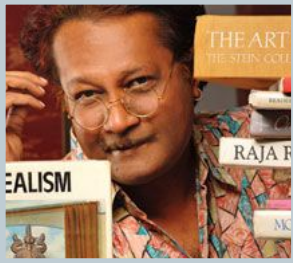
Technically speaking, an 18% reflectance card need not be grey; it can be of any colour. For example, you could use, say, a blue card or a green card that reflects 18% of the light falling on it. But the question is, how do you guarantee that the coloured card reflects 18%? To avoid any such problem, we use the 18% grey card, which is certified to do what it claims to do.

Okay. But why do they not make, say, 18% blue card, 18% green card etc? The reason is simple. You can include a 18% grey card when taking a shot and later on in post-processing, use the grey card image to White Balance your digital capture; (you can also apply the same WB to the other pictures taken in the same lighting condition). But you cannot use a coloured card for that purpose!

Some people use a white card for White Balance. Remember, to make white appear as real white, manufacturers often add a dash of blue. If your white card is treated this way, your acquired White Balance will be off and you are likely to get a yellow colour cast.

Hairstyling

 Dilip Yande



Having crossed over 20 active years in commercial photography, Dilip Yande says his forte is Fashion and Portrait photography. He believes variety is the spice of life, and to keep himself motivated he does a lot of tabletop as well. For Dilip, names like Rembrandt, Renoir, Gauguin, Picasso, Turner, Monet are household names because of his childhood that was spent in a lineage of fine arts. This 'fine art' reflects in his work because he feels that there is always a little bit of 'you' in everything one does. Having shot for many advertising agencies, juried a few competitions, mentored many workshops, and guided many photographers in their formative years, for Dilip, photography is just another way to romance his first love – art. He may be contacted at dilipyande@gmail.com.

In any fashion shoot, one of the many important considerations is, hairstyling. Generally it so happens that the model, and sometimes the hair-stylist, insists on a certain type of hairstyle. As a photographer, you have to understand that you are in charge and it is finally your call after considering the suggestions of the model and the hair-stylist. You – the photographer, have to study the model's face as a 'design'. Observe whether the model's face is round, oval, squarish, very oblong, triangular and chiseled, very chubby or bony. Decide the make-up taking into consideration all these points. (I have explained this in much depth in one of my earlier articles on make-up). After this, decide the hairstyles of the model. There is no hard and fast rule that the make-up has

to be done or decided first and the hairstyle later on. But in the initial stages of your career as a photographer it would help you to visualize as to what hairstyle would suit her face once the make-up is ready.

Often models make the mistake of showing a Bollywood reference of some hairstyles, insisting that this should be tried on them. The photographer should develop skills of visualizing which hairstyles would suit a certain face and whether the hairstyles suggested by the model would go with her face or not.

Ideally, in the first meeting with the model, the photographer should insist that the model should show him her earlier shoots. If she is posing for the first time, then he should have a look at all her pictures with her family, friends and even her selfies. It goes without saying that these pictures may show a number of hairstyles while partying with friends, messed up at home, wet from the bath etc. Studying these pictures can give the photographer a better idea of her face. Rather than me commenting on this subject let me put forth a series of questions to a professional hair person – Meerra Mevawala.

DY: In general, what do you feel is the importance of hairstyling in a photo-shoot?

Meerra: Hair is an important accessory that accentuates one's look. Just like every meal

is incomplete without spices, similarly a model's look is incomplete without a perfect hair job. A complete look is a combination of complementary attire + makeup + hairdo.

DY: We know that in post-production we can correct the make-up to some extent, like removing an unwanted smear, pimple etc. What about hair? I know this question has to be posed to a photo editor, yet what is your opinion?

Meerra: A hairstylist as a professional should have good skills in understanding how hairstyles work. Not all hair is same and they need different treatments and products to make them shine and style. Post-production may offer a remedy to tidy the hairline, change colour etc, but it has its limitations. It cannot correct a faulty hairstyle. Using creative lighting, it is the photographer's job where to highlight the hair or where not to, but relying totally on post-production for the same may spoil the whole job.

DY: When you are specifically working on a portfolio for an upcoming model, what points do you take into consideration before finalizing which hairstyle to do? Or which 'looks' would suit her face?

Meerra: I would obviously like to know what looks she has done before and what kind of concept she wants to prepare her portfolio

in and also the target audience/ clients whom she wants to work with. It also depends on what kind of attitude she want to flaunt – like a super-model look, ramp-model, magazine front page, etc. We have a comprehensive list of points to cater to and which decide the hairdo. This includes the shape of the model's face, hair colour, hair texture, photo shoot themes, attire, accessories, emotions displayed as per theme, etc. At the same time, the front hair line – the recession area – is very important. It matters if it is even, uneven, shows scanty hair etc. Length and her existing haircut does matter a lot. It also depends on the volume and the length of her hair. I fully agree that a face is a design grammar in itself and the hair style has to make it look further attractive, at the same time suit her. The supplements/patches have to be arranged as per the shade of the model's hair.

DY: Does make-up and hair go hand in hand? Do you think that somewhere they need to follow the same 'language' on a person?

Meerra: Make up/ hair/attire all have to rhyme with each other.

DY: Any tips that you would like to share with upcoming photographers, in terms of briefing their models before coming for a shoot like say 'shampooing' the hair or conditioning them or any other thing that would help you or any other stylist in styling ?

Meerra: Photographers should advise the models to make sure the scalp is clean and hair is well shampooed and conditioned. No styling products to be used prior to the shoot.

DY: Does a model selected for a brand of hair-care product have to undergo any hair treatment few days prior to the shoot, to bring out the lustre on her hair or make them appear soft, silky

and straight, every hair being distinctly visible?

Meerra: Professional models usually are very busy with back to back shoots or ramp walks. Continuous use of different products on the hair and leaving them unwashed can damage the hair or make them look dull. Such stressed hair need to be treated in spas by professionals prior to shoots, specially for shoots of hair-care products. It is important to check the model's hair before, as sometime hair may require treatments like straightening, colouring etc.

Model

1- Dusky complexion, triangular chiselled face with high cheek bones, bony face structure, good neckline and fairly decent forehead. Hair length is a little below the shoulders, very wavy and curly, volume is average. Hair is neither lustrous nor dull. Any person looking at the model would first slot her for an Indian concept, but if one studies her chiselled features, then one can certainly turn this Indianised

face into a very western one with appropriate make-up and hair do.

Pic 1. A tidy hair-do was done with her existing hair. The hair stylists has preferred to give her a little loose bun on the side. Small buns do symbolize a western theme. A nice hair accessory in the form of a hair clip has been added on the side. This picture clearly shows how she has cleverly used her slim body and good neck to pose gracefully.

Pic 1



Pic 2



Pic 3



Pic 4



Pic 5

Pic 2, 3 and 4 are of the same model, but in this case the hair stylist has given her a very European hairstyle, by artificially adding more volume to her hair. One can see that such chiselled faces can carry these styles easily through all the angles. In **pic 4** we can see how well she has carried herself. Photographers can take the liberty of photographing the model in such hairstyles from any angle they wish or at

Pic 6

the same time slightly tweak the picture in post to add a tone to the picture. It should be noted that in any kind of hair, especially curly ones loose strands are bound to stick out slightly from all the sides. Only the objectionable hair strands or locks have to be edited or else the picture may start looking very artificial. In **Pic 5** the model was given a very high fashion hairdo. Please note that not all faces can carry such hairstyles. The model has to have 'that' attitude in her and should be well-versed with posing skills and the art of delivering the right expressions. **Pic 6** is a perfect example of what wonders a flick of a comb (like a magic wand) and make-up can do to transform the same model totally.

Model 2 - Round chubby face, very fair skin, small eyes and being from North east India has those Mongoloid features. Neckline is short. Hair is straight and medium length, volume of the hair is also not very thick. As a design, it is important to break the roundness of the face. This has been well achieved by the hairstylist by giving her a center-parting in the

**Pic 7**

Pic 8



Pic 9



Pic 10



Pic 11

front and a puff behind to raise the hair. The ends of her hair have been given a slight curl to give her a decent corporate look. **Pic 7.**

Once again in **Pic. 8 and 9**, to break the geometry of the round face, the volume of her hair has been increased. To further stylize the poker straight hair, they were given a fine wavy texture by crimping them. **Pic 10 and 11** are shots taken with an asymmetric hairstyle; the hair volume on her left has been further increased by adding a white flower to it. This always adds freshness to the picture. A photographer has to note that a girlish round face when made up with this kind of a hair-do starts looking more 'womanly' and mature.

Model 3 - Heart shaped face, big eyes, medium forehead, average neckline. Skin tone on the fairer side. Hair is a little below the shoulder level, lustrous, very good volume and thick. Such faces are very versatile and can carry many hair-dos. Big eyes are typical of Indian features and hence in **Pic 12** an Indian hair style has been given. Such hair can be lit up in different ways. Every twist of her hair-lock is easily noticeable. Such faces can carry tidy as well as messy hairdos. A single plait on one side with a twist in front has



Pic 12



Pic 13



Pic 14

Pic 15

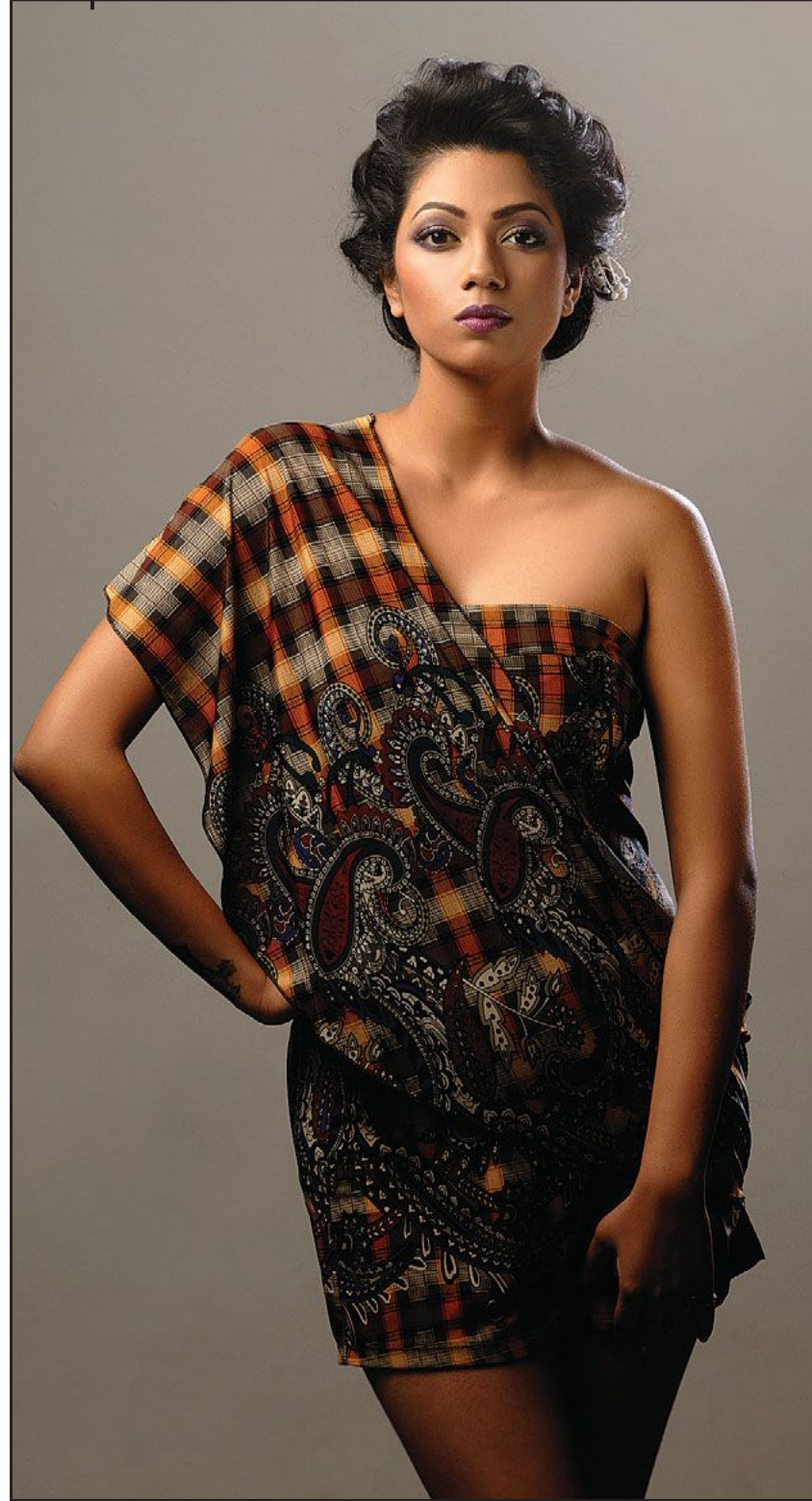


added beauty to this shot. Since the messy plait has given her a village girl feel, a bright coloured tassel was added to the end of the plait. The same face with hair open and curled gives a very sporty look, like that of a college girl (pic 13)

In **Pic 14**, the hair has been straightened with curls at the end. The hair were blow-dried to give a further volume. In **pic 15 and 16**, the hairstylist has tied her hair at the back in a wonderful hairdo. The wavy characteristic was maintained; the hair was sprayed to keep them in place and shine a bit more. Such hairstyles can be shot through any angle as can be seen here.

Kindly note that this is an article aimed to help photographers understand the importance of hairstyling in model photography and not an article regarding 'lighting on hair' which is a separate topic in itself and needs to be dealt with separately. □

Pic 16



Credit Lines

Make-up and Hair-styling - Meerra Mevawala, Creative Artist of Magic Mirror

Models - Nayana Mukay, Ila Debarma and Monica Netto

Photography- Dilip Yande

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Tamron 14-150mm f/3.5-5.8 Di III



Reviews

Change in Rating System

Smart Photography's new rating system exercises stricter evaluation in view of improvements in the overall performance of photographic equipment. Marks will be awarded for the following parameters...

Final Rankings

Recommended75-80%
Best Buy81% and above

D-SLR CAMERAS

Design & Build Quality.....	(out of 20)
Key Features.....	(out of 20)
Ergonomics.....	(out of 20)
Performance	
Autofocus.....	(out of 5)
Metering.....	(out of 5)
Noise control.....	(out of 5)
Distortion/Sharpness.....	(out of 5)
LCD/Viewfinder.....	(out of 5)
Auto White Balance.....	(out of 5)
Value for Money.....	(out of 10)
Grand Total.....	(out of 100)

LENSES

Design & Build Quality.....	(out of 20)
Key Features.....	(out of 20)
Ergonomics.....	(out of 20)
Performance	
Autofocus.....	(out of 5)
Sharpness.....	(out of 5)
Distortion control.....	(out of 5)
Aberrations.....	(out of 5)
Darkening of corners.....	(out of 5)
Extra Features.....	(out of 5)
Value for Money.....	(out of 10)
Grand Total.....	(out of 100)

COMPACT CAMERAS

Design & Build Quality.....	(out of 20)
Key Features.....	(out of 20)
Ergonomics.....	(out of 20)
Performance	
Autofocus.....	(out of 5)
Metering.....	(out of 5)
Noise control.....	(out of 5)
Distortion/Sharpness.....	(out of 5)
LCD/Viewfinder.....	(out of 5)
Auto White Balance.....	(out of 5)
Value for Money.....	(out of 10)
Grand Total.....	(out of 100)

Care for a bit of Garnish?

■ Sujith Gopinath

₹ 54,450

Inside the Box

- ✓ Rubber Eyecup DK-25
- ✓ Body Cap BF-1B
- ✓ Rechargeable Li-ion Battery EN-EL14a (with terminal cover)
- ✓ Battery Charger MH-24
- ✓ Strap AN-DC3
- ✓ USB Cable UC-E23
- ✓ Audio/video cable EG-CP16

Minor upgrades usually come with a small jump in model numbers, yet the Nikon D5500 seems to be a minor upgrade with the camera inheriting its most important features from the D5300. This 24.2 megapixel model boasts a touchscreen monitor and better hand grip.

Design and Build Quality

The D5500 is built with sturdy polycarbonate material. The camera has changes in design compared to the D5300, especially the grip. The

body has been made more compact and the grip thinner and deeper. The LCD swivels and rotates, as in the case of the D5300, making it easy to take self-portraits in addition to high and low-angle shots. This also protects the screen from accidental damage. Nikon has redesigned the command dial. The dial now rests in a slot on the top panel by the side of the mode dial instead of the one partially visible near the thumb rest. This has also left more room for the thumb rest. Both the lens mount and tripod receptacle are made of metal.



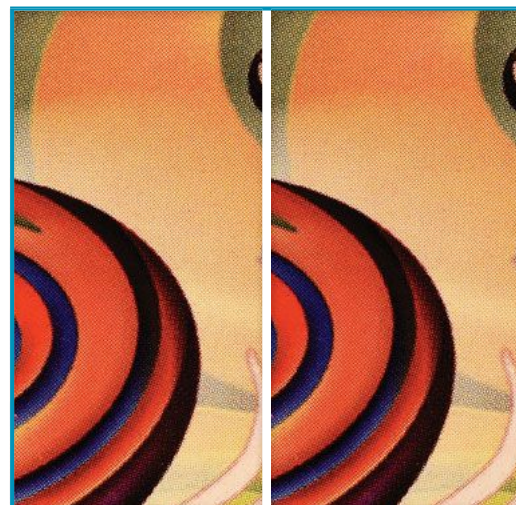
Key Features

The 24.2 megapixel Nikon D5500 uses a Nikon DX format (23.5 x 15.6mm) CMOS sensor. The camera does not have an Optical Low-Pass Filter (OLPF). The 5500's dust-reduction system uses ultrasonic sensor cleaning along with Image Dust Off Reference Data (requires Capture NX-D software) to reduce dust and eliminate dust bunnies in the image. The D5500 does not feature an in-body AF motor, and hence autofocus is available only with AF-S and AF-I lenses which have AF motors inside. Non-CPU lenses can be used in Manual mode, but the exposure meter will not function. The electronic rangefinder can be used with lenses that have a maximum aperture of f/5.6 or faster. The 5500 features a Type B BriteView Clear Matte Mark VII focussing screen. In normal view (not using Live View), the camera uses Nikon Multi-CAM 4800DX autofocus sensor module with TTL phase detection. This system uses 39 focus points including nine cross-type sensors (the cross-type sensors can detect vertical and horizontal patterns, unlike the rest of the sensors, which are oriented in one direction and hence can detect patterns only along a single direction). You can select either 39 or 11 focus points depending on the situation. Lens servo options are Single AF (AF-S), Continuous-servo AF (AF-C), Auto AF-S/AF-C selection (AF-A), and Manual focus (MF). AF-area modes include Single-point AF, 9, 21, or 39 point dynamic-area AF, 3D-tracking, and auto-area AF.

Still images are recorded in NEF (Raw): 12- or 14 bit, or JPEG format, with the option to record both simultaneously. JPEG images can be recorded in Fine (approx. 1 : 4), Normal (approx. 1 : 8), or Basic (approx. 1 : 16) compressions. The maximum size of images is 6000 x 4000 pixels. You can adjust the colour, contrast, brightness, and sharpness of images using the Picture Control menu. Pre-set options include Standard, Neutral, Vivid, Monochrome, Portrait, Landscape, and Flat (this mode will preserve the dynamic range). The values can be modified and saved.

The camera sports an electronically-controlled vertical-travel focal plane shutter, providing shutter speeds from 30 to 1/4000 sec. with options for Bulb and Time. The shutter synchronises with flash at 1/200 sec or lower speeds. Drive modes include S (single frame), CL (continuous low speed), CH (continuous high speed), Q (quiet shutter-release), Self-timer, Interval timer, and Delayed remote. The D5500 can shoot continuous bursts at up to 5 fps (JPEG High and 12-bit NEF/RAW) or 4 fps (14-bit NEF/RAW). Self-timer provides options of 2, 5, 10, or 20 sec for 1 to 9 exposures.

The D5500 uses TTL exposure metering using 2016-pixel RGB sensor. Metering modes include Matrix (3D Colour Matrix Metering II with type G, E, and D lenses; Colour Matrix Metering II with other CPU lenses), Centre-weighted (Weight of 75% given to 8-mm circle in centre of frame), and Spot (3.5-mm circle centred on selected focus point). Exposure can be compensated up to +/-5EV in 1/3 or 1/2 EV steps. Exposure bracketing is available for 3 frames in 1/3 or 1/2EV steps. ISO sensitivity ranges from ISO 100 to 25,600 along with an Auto option. Active D-Lighting is available, with options of Auto, Extra high, High, Normal, Low, and Off. White Balance options are Auto, Incandescent, Fluorescent (7 types), Sunlight, Flash, Cloudy, Shade, and Preset manual. These settings can be fine-tuned to eliminate any residual colour cast. White Balance can be bracketed for 3 shots. Shooting modes available are Auto, P (programmed auto with flexible program), S (shutter-priority auto), A (aperture-priority auto), M (manual), Scene, and Special effects. Scene modes include Portrait, Landscape, Child, Sports, Close up, Night portrait, Night landscape, Party/Indoor, Beach/Snow, Sunset, Dusk/Dawn, Pet Portrait, Candlelight, Blossom, Autumn Colours, and Food. Special Effects modes are Night vision, Super vivid, Pop, Photo illustration,



JPEG Compression

JPEG, Normal Quality,
100% (6.1 MB)

JPEG, Fine Quality,
100% (16.4 MB)

Toy camera effect, Miniature effect, Selective colour, Silhouette, High key, and Low key.

The built-in flash has a Guide Number of 12m at ISO 100. Flash is controlled by TTL method, and is fully compatible with i-TTL flash control. Flash modes available are Auto, Auto with red-eye reduction, Auto slow sync, Auto slow sync with red-eye reduction, Fill-flash, Red-eye reduction, Slow sync, Slow sync with red-eye reduction, Rear-curtain with slow sync, Rear-curtain sync, and Off. Flash intensity can be compensated from -3 to +1 EV in steps of 1/3 or 1/2 EV. The camera also sports a standard ISO 518 accessory shoe with sync and data contacts and safety lock. The D5500 supports Advanced Wireless Lighting with SB-910, SB-900, SB-800, SB-700, or SB-500 Speedlites as a master flash or SU-800 as commander.

The camera has an eye-level pentamirror single-lens reflex viewfinder with approx. 95% frame coverage. The 5500 also features Live View shooting. During Live View, the camera uses Face-priority, Wide-area, Normal-area, and Subject-tracking autofocus modes. It uses Contrast-detect AF method, and the camera selects the focus point automatically when

face-priority AF or subject-tracking AF is selected. Videos are recorded at the best quality of 1920 x 1080 at 60p, 50p, 30p, 25p or 24p in MOV format (H.264/MPEG-4 Advanced Video Coding with Linear PCM audio). The camera has a built-in stereo microphone with adjustable sensitivity and provides option for an external microphone.

The D5500 uses a 3.2-inch, approx.1037k-dot TFT vari-angle LCD with touch screen and 170° viewing angle. The camera accepts an SD, SDHC, SDXC (UHS-I compliant) card for storage. Interface connectors include Hi-Speed USB, Type C HDMI connector, Stereo mini-pin jack (3.5 mm diameter), and accessory terminal to connect optional accessories such as wireless remote controllers (WR-1, WR-R10), remote cord (MC-DC2), and GPS units (GP-1/GP-1A). The

camera is powered by an EN-EL14a rechargeable Li-ion battery. The D5500 has dimensions of approximately 124 x 97 x 70mm (W x H x D) and weighs approximately 470g with battery and memory card but without body cap.

Ergonomics

The D5500 is light and easy to carry around. The buttons are very small, and there are not many shortcut (function) buttons on the camera. This makes it difficult to change the settings. We are still not convinced about the utility of a touch interface in a D-SLR, that too without enough customisable function buttons. The camera has a tiny drive mode button on the neck of the lens mount, which is not very easy to operate. This could possibly have been done to avoid accidental changes. Images in the LCD appeared crisp and clear.

Performance

We received the D5500 along with

the AF-S Nikkor 50mm f/1.8G lens. The combination performed well in our tests. Autofocus was fast and precise with lens focussing even under low light. We observed very slight darkening of corners at f/1.8, though barely noticeable. Images were sharp and the sweet spot was found to be f/8. F/5.6 and f/11 also provided good sharpness. We did not observe any distortion in the images. All metering modes performed very well.

Auto White Balance performed very well. Though we observed slight cast under some lighting conditions, these were easily removable in post-processing. Native print size was 20 x 13.33 inches at 300 ppi. At 25 percent of screen size, we observed a tinge of noise at ISO 6400, but the images were perfectly usable up to ISO 12,800. ISO 25,600 was very noisy. Viewed at 50 percent, noise appeared from ISO 3200, but the images were usable up to ISO 6400. Enlarged

NOISE

ISO 200



ISO 800



ISO 3200



ISO 6400



ISO 12800



ISO 25600





to 100 percent, the images showed slight noise from ISO 800, but was perfectly usable up to ISO 3200.

The videos were smooth with good sound quality.

On the flip side, the lens produced heavy flare and purple fringing.

Value for Money

The D5500 body retails at an MRP of Rs. 54,450. The D5300 was launched a year ago at the same price, though currently it is priced at Rs.49,450. At the current levels, the D5300 would be a better buy, but wait for a few months and the 5500's price could fall. □

VERDICT

Though Nikon has skipped one number in the series for this upgrade (theoretically, this had to be named as D5400), the camera is a minor upgrade to the 5300. The 5500 features a touch screen interface, but loses built-in GPS. There is subtle improvement in noise control, but this is not reason enough to upgrade from the D5300.

PLUS

- Good noise control
- Better grip
- Fully articulated LCD

MINUS

- Not many shortcut buttons
- No built-in GPS
- Buttons are tiny

FINAL SCORE 82%

Design and Build Quality 16/20



Key Features 18/20



Ergonomics 16/20



Performance

Autofocus 4/5

Metering 5/5

Noise Control 4/5

Sharpness 4/5

LCD/EVF 5/5

Auto W/B 3/5

Sub-Total 25/30

Value for Money 7/10



KEY SPECIFICATIONS

Lens mount	: Nikon F mount	Exposure compensation	: +/-5EV, in 1/3 or 1/2EV steps
Effective pixels	: 24.2million	Exposure bracketing	: 3 frames, in 1/3 or 1/2EV steps
Image sensor	: Nikon DX format (23.5 x15.6mm) CMOS	ISO sensitivity	: ISO 100–25600, Auto
Dust-reduction system	: Image sensor cleaning, Image Dust Off reference data (Capture NX-D software required)	Active D-Lighting	: Auto, Extra high, High, Normal, Low, Off
Max. Image size (pixels)	: 6000 x 4000	Autofocus system	: Nikon Multi-CAM 4800DX autofocus sensor module with TTL phase detection, 39 focus points (including 9 cross-type sensor), and AF-assist illuminator
File format	: NEF (RAW): 12- or 14 bit, compressed; JPEG; NEF (RAW)+JPEG available	Lens servo	: Single AF (AF-S), Continuous-servo AF (AF-C), Auto AF-S/AF-C selection (AF-A), Manual focus (MF)
JPEG compression	: Fine (approx. 1 : 4), Normal (approx. 1 : 8), or Basic (approx. 1 : 16) compression	Focus point	: 39, Can be selected from 39 or 11 focus points
Storage Media	: SD, SDHC (UHS-I compliant), SDXC (UHS-I compliant)	AF-area mode	: Single-point AF, 9, 21, or 39 point dynamic-area AF, 3D-tracking, auto-area AF Focus lock
Viewfinder	: Eye-level pentamirror single-lens reflex	White balance	: Auto, incandescent, fluorescent (7 types), direct sunlight, flash, cloudy, shade, preset manual, all except preset manual with fine-tuning.
Frame coverage	: Approx. 95% horizontal and 95% vertical	Live View AF type	: Contrast-detect AF anywhere in frame (camera selects focus point automatically when face-priority AF or subject-tracking AF is selected)
Dioptr adjustment	: -1.7 to +0.5m-1	Metering	: TTL exposure metering using main image sensor
Compatible lenses	: Autofocus is available with AF-S and AF-I lenses. Autofocus is not available with other type G and D lenses, AF lenses (IX NIKKOR and lenses for the F3AF are not supported), and AI-P lenses. Non-CPU lenses can be used in mode M, but the camera exposure meter will not function. The electronic rangefinder can be used with lenses that have a maximum aperture of f/5.6 or faster.	Metering method	: Matrix
Shutter Speed	: 30 to 1/4000 sec in steps of 1/3 or 1/2 EV; Bulb; Time	Best video quality	: 1920 x 1080, 60p/50p/30p/25p/24p
Flash sync speed	: 1/200 sec or less	Video File format	: MOV
Max. burst rate	: Approx.5fps (H, JPEG and 12-bit NEF/RAW), 4 fps (14-bit NEF/RAW)	Video compression	: H.264/MPEG-4 Advanced Video Coding
Metering system	: TTL exposure metering using 2016-pixel RGB sensor	Audio recording format	: Linear PCM
Metering method	: Matrix metering: 3D colour matrix II (type G, E, and D lenses); colour matrix II (other CPU lenses), Centre-weighted, Spot	Audio recording device	: Built-in or external stereo microphone; sensitivity adjustable
Shooting Modes	: Auto, P (programmed auto with flexible program), S (shutter-priority), A (aperture-priority); M (manual), Scene, Special effects	Monitor	: 3.2-inch, approx.1037k-dot TFT vari-angle LCD touch screen with 170° viewing angle
		USB connector	: Hi-Speed USB
		HDMI output connector	: Type C HDMI connector
		Power source	: One EN-EL14a rechargeable Li-ion battery
		Dimensions	: Approx.124 x 97 x 70mm (W x H x D)
		Weight	: Approx.470g with battery and memory card but without body cap

Photopro 35 Plus

An Incredible Performer



In modern photography lighting plays an imperative spirit to make images more lively and dynamic. Naturally though using suitable lighting for your photography is an art. One could congregate it with experience and contemporary equipments.

Studio flash lights are key part of this entire process. Studio flash lights present never-ending creative possibilities for the keen portrait or still-life photographer. . Studio flash offers several advantages over portable flashguns such as greater output, mains power, the ability to attach a huge range of accessories to mould and sculpt the light they way you want it.

There are several choices of brands and types of studio flash available, offering various levels of sophistication at different prices.

PHOTOPRO : One of India's the most reputed brand in the photography industry, Designs, manufactures and markets wide range of PHOTOGRAPHIC PRODUCTS.

The New Photopro 35 Plus Studio flash light is Compact, powerful. It has got heavy duty metal body along with color corrected tube. The most important feature is Twin-Tech Technology. Considering the size of this light, it would be ideal for those professionals looking for small in size but power of 185w sec. It offers benefits of use as well as carry.

Photopro 35 Plus offers key important elements such as Output, Flash Duration, Power Level control, Auto Dump, Recycle Time, Slave Cell etc.



ACCESSORIES ALONG WITH THE LIGHT

Light stand, Softbox 60x60 Pro with double diffuser with carry bag, Safety cap, Main cable, Syncro cable, warranty card, box

Technical Specification

Flash output (w/s) Max.- 185w, Flash output (w/s) Min.- No, Dimmer-Yes, Half n Full-Yes, *F.Stop 1meter with 21cm. 55 degree metal ref. with silver reflective- 32 1/3, Recycling Time- 2 Sec., Modelling Lamp-100w, Flash Duration- 1/3000 Sec., Twin-Tech-No, Body-Metal, Weight- 1.350 Kg.



More Lethal Indeed

■ Sujith Gopinath

Sony Alpha Full Frame cameras have been an instant hit from the time they were announced. Recently Sony upgraded the Alpha 7 camera with a few useful improvements. The new camera features a 5-axis in-body Image Stabilisation, improved autofocus and processing algorithms, and some design modifications to improve the handling of the camera, though the other features remain more or less the same.

Design and Build Quality

The Sony Alpha 7 II improves on certain design aspects. The new camera's front panel is made of magnesium alloy, instead of engineering plastic, which was the case in the Alpha 7. The 7 II has a deeper grip and the buttons have been repositioned. The front command dial has been moved to the upper part of the grip instead of the slanting portion on top of it. This slanting

₹ 134,990

Inside the Box

- ✓ Camera body
- ✓ Power Cord
- ✓ Rechargeable Battery NP-FW50
- ✓ AC Adaptor AC-UD10
- ✓ Shoulder Strap
- ✓ Body Cap
- ✓ Accessory shoe cap
- ✓ Eyepiece Cup
- ✓ Micro USB cable

surface now hosts the shutter release button-power lever combo. The free space created on the top panel by this rearrangement, has been utilised for an additional custom (shortcut) button. The back panel remains more or less identical, the only difference being a small command dial in place of a tall cylindrical one.

Key Features

The Alpha 7 II has some very significant refinements. Let us see the key similarities and differences between the Alpha 7 and Alpha 7 II (Highlight indicates advantage).

The Alpha 7 II uses the same basic hardware that powers the Alpha 7. A major improvement is the in-body sensor-shift Image Stabilisation, which corrects camera shake along five axes. Usually Image Stabilisation systems correct vertical and horizontal shifting of the camera as well as vertical and horizontal tilting of the lens. But



Aperture: f/7.1 Shutter Speed: 1/160sec. ISO: 800



Manish Reddy



the Alpha 7 II introduces a rotation correction feature along the lens axis, which can be explained as clockwise or anti-clockwise rotation of the camera. Though there is less chance for this type of motion in still image shooting, it is particularly useful in motion picture recording, where image capture occurs over a long duration. Sony claim that the new stabilisation system allows you to shoot at 4.5 stops lower Shutter Speeds than a camera that does not have image stabilisation. Being an in-body mechanism, this allows any non-stabilised lens to perform like one with optical stabilisation.

The Alpha 7 II uses the same 24.3 megapixel Full Frame (35.8×23.9mm) “Exmor” CMOS sensor and Bionz X processor featured in the Alpha 7. It accepts Sony E-mount lenses only (other lenses can be used without AF and exposure coupling). It features an anti-dust system consisting of charge protection coating on optical filter and image sensor shift mechanism to shake off dust particles. Still images are



recorded in JPEG or Raw (Sony ARW 2.3 format) with the option to record both simultaneously, while videos are recorded in XAVC S, AVCHD, and MP4 formats. Support for XAVC S codec is another addition to the Alpha 7. This allows the Alpha 7 II to record videos at a bit rate of 50 Mbps. Another addition is the S-Log2 gamma that retains the full dynamic range in videos to provide flexibility during post production. The Alpha 7 II also allows you to record a shareable MP4 file simultaneously with the full resolution file.

The camera provides a maximum image size of 6000 x 4000 pixels and JPEGs can be recorded with Extra Fine, Fine, or Standard compression. The best video quality that can be achieved is 1920 x 1080 (Full HD, 60p, 50M), at approx. 50Mbps. The camera uses a Memory Stick PRO Duo/PRO-HG Duo/XC-HG Duo or SD/SDHC/SDXC memory card (UHS-I compliant) for storage.

White Balance options include Auto, Daylight, Shade, Cloudy, Incandescent, Fluorescent (Warm White/ Cool White/ Day White/ Daylight), Flash, Underwater, Colour Temperature & Colour filter, and Custom. Auto White Balance micro adjustment is available. The Alpha 7 II uses a Fast Hybrid AF

that combines phase-detection and contrast-detection. There are 117 points for phase-detection AF and 25 points for contrast-detection AF. Autofocus modes include AF-S (Single-shot AF), AF-C (Continuous AF), DMF (Direct Manual Focus), and Manual Focus. The camera uses 1200-zone metering system with Multi-segment, Centre-weighted, and Spot metering modes. Exposure can be compensated up to +/- 5.0EV in 1/3 or 1/2 EV. Shooting modes include AUTO (iAuto/Superior Auto), Programmed AE (P), Aperture priority(A), Shutter-speed priority(S), Manual(M), Movie, Sweep Panorama, and Scene Selection. Scene Selection modes are Portrait, Sports Action, Macro, Landscape, Sunset, Night Scene, Hand-held Twilight, Night Portrait, and Anti Motion Blur. ISO sensitivity ranges from ISO 100 to 25,600 equivalent, which can be expanded up to ISO 50. The camera uses an electronically-controlled, vertical-traverse, focal-plane shutter providing shutter speeds from 30 to 1/8000 sec along with Bulb option. Flash Sync. speed is up to 1/250 sec. You can use a Sony α system external flash compatible with multi interface shoe.

The Alpha 7 II uses a 0.5-inch, 2,359,296-dot electronic viewfinder with digital level gauge and histogram. The monitor is a 3.0-inch, 1,228,800-dot TFT LCD that provides Zebra, Peaking MF,

Marker Display (Centre/Aspect/ Safety Zone/Guideframe), and Grid Line (Rule of 3rds Grid/ Square Grid/Diag. + Square Grid/ Off) options. The Face Detection system can detect up to eight faces. Other features include Auto Object Framing and Smile Shutter. Drive modes include Single, Continuous (Hi/Lo selectable), Self-timer (10/2 sec delay selectable), Self-timer (with 10 sec delay 3/5 frames selectable), and Bracket. The Alpha 7 II can shoot continuously at up to 5 fps in full resolution. You can record up to 50 JPEG Extra fine (L) or 25 Raw images continuously.

The camera features Wi-Fi and NFC along with HDMI micro connector (Type-D), BRAVIA Sync(Control for HDMI), PhotoTV HD, 4K Still Image PB, 3.5 mm Stereo mini jack, Headphone terminal and vertical grip connector. The Alpha 7 II is powered by one rechargeable battery pack NP-FW50. The camera body weighs approximately 599 g with battery and Memory Stick PRO Duo, and has dimensions of 126.9 x 95.7 x 59.7 mm.

Ergonomics

The Alpha 7 II's refinements in design greatly enhances user comfort. The shutter release and power lever are now within the reach of the index finger, and so



JPEG Compression

JPEG, ExtraFine Quality,
100% (19.9 MB)

JPEG, Standard Quality,
100% (10.5 MB)



NOISE

ISO 64



ISO 100



ISO 400



ISO 1600



ISO 6400



ISO 25600



is the front command dial. The addition of one more custom button (takes the total to four) makes it faster to change the settings. You can set the 11 available buttons to any of the 56 custom functions listed in the menu. The movie button is still positioned at a rather inconvenient space just outside the reach of the thumb, probably to prevent accidental operation, and we dare not complain. The EVF is better than many cameras in the market, but is certainly not the best we have seen. We observed jaggies at the edges of subjects in low light.

Performance

Being an upgrade to Alpha 7, the Alpha 7 II can only be better, and it sure is. We received the Alpha 7 II along with the Sony FE 28-70mm f/3.5-5.6 OSS lens, which features Optical Steady Shot image stabilisation. Autofocus was fast and precise even under reasonably low light. Since the Lens featured Image Stabilisation, we could not individually verify

the stabilisation effect of the in-body Steady Shot. However, the combination provided about 4.5 stops advantage. At 70mm focal length, I could shoot handheld with up to 1/4 sec shutter speed without image getting shaky, which is roughly 4.5 stops. Though this is not strictly a scientific test, we hope this will provide a fair idea of how good the feature is.

The Alpha 7 II produced images with native print size of 20 x 13.33 inches at 300 ppi. Viewed at 25 percent, images appeared absolutely noise-free up to ISO 3200. We could spot a tinge of noise at ISO 6400, but only on deliberately looking for it. The images were usable throughout the entire ISO range. Enlarged to 50 percent, we observed very slight noise at ISO 3200, but it starts to bother only from ISO 12,800 onwards. Viewed at 100 percent, the images were absolutely noise-free up to ISO 400, and usable up to ISO 1600. On the Auto White Balance front, the 7 II produced slight reddish cast under

most lighting situations, but please note that all the White Balance modes can be tweaked along two axes to suit your requirement. It would be wise to invest some time in fine-tuning this, or removing the cast in post-processing. All metering modes performed well. Though the camera is mirrorless, the shutter sound is quite audible and Sony does not provide any option to soften it. Video recording too was perfect without any glitches. You might want to switch to manual focus during movie recording since autofocus is fast and the sudden change in focus could look unnatural in some cases.

The camera-lens combination produced excellent sharpness. We obtained the sharpest images at the wider side of apertures, though we were unable to pinpoint the sweet spot. We did not observe any distortion in the images. The lens produced slight darkening of corners at the wide-angle end at wide-open

aperture, but you will hardly notice this is daily images. Heavy flare and ghosting were observed in strong against-the-light shots at the wide-angle end with the lens wide open, along with purple fringing. These are essentially lens-related properties, and hence a superior lens will provide better results.

Value for Money

The Alpha 7 II body retails at an MRP of Rs.134,990. For a fair comparison, the Alpha 7 was launched at Rs.114,990, though it has dropped to Rs.94,990. Taking a cue from this, we can safely assume that the prices will settle down in a few months and this will reduce the gap between the pricing. However, it is but natural that you pay a higher price for a product with some significant improvements. We would consider this good value for money. 

VERDICT

The Sony Alpha 7 II carries some much required improvements over the Alpha 7. The in-body 5-axis image stabilization system provides a clear advantage, and so does the ergonomic rearrangement of controls. The Alpha system has come of age with the regular addition of Full Frame lenses. Compared to Full Frame D-SLRs, this camera is compact and lightweight, though not comparable to smaller sensor interchangeable lens mirrorless cameras. This is certainly a Best Buy.

PLUS

- 5-axis in-camera Image Stabilisation
- Improved handling
- Additional shortcut button
- Excellent noise control
- Superior sharpness
- In-built WiFi and NFC

MINUS

- Cast under Auto White Balance
- EVF could have been better

FINAL SCORE

87%

Design and Build Quality 19/20



Key Features 18/20



Ergonomics 18/20



Performance

Autofocus 4/5

Metering 4/5

Noise Control 4.5/5

Sharpness 4.5/5

LCD/EVF 4/5

Auto W/B 3/5

Sub-Total 24/30

Value for Money 8/10



KEY SPECIFICATIONS

Image Sensor Type : 35mm full frame (35.8x23.9mm), "Exmor" CMOS sensor	ISO sensitivity : 3.0 EV increments
Effective pixels : Approx. 24.3 million	ISO sensitivity : ISO 100-25600 equivalent (1/3 EV step), can be expanded up to ISO 50
Lens Compatibility : Sony E-mount lenses	Viewfinder Type : 1.3 cm (0.5 type), 2,359,296-dot electronic viewfinder (colour)
Colour filter : R, G, B primary colour	EVF features : Digital Level Gauge, Histogram
Anti-Dust System : Charge protection coating on optical filter and image sensor shift mechanism	LCD Screen : 3.0-inch 1,228,800-dot TFT
Recording Format : Still: JPEG, Raw (Sony ARW 2.3 format)	LCD Features : Zebra, Peaking MF, Marker Display (Centre/ Aspect/Safety Zone/Guideframe), Grid Shutter Type Electronically-controlled, vertical-traverse, focal-plane type
Video: XAVC S, AVCHD, MP4	Shutter Speed : Still: 30 to 1/8000 to 30 sec, Bulb
Max image size (pixels) : 6000 x 4000	Flash Sync. Speed : 1/250 sec
Image Quality Modes : Raw, Raw & JPEG, JPEG Extra Fine, JPEG Fine, JPEG Standard	SteadyShot Type : Image Sensor-Shift mechanism with 5-axis compensation (Compensation depends on lens specifications)
Video Compression : XAVC S:MPEG-4 AVC/H.264, AVCHD: MPEG-4 AVC/H.264, MP4 : MPEG-4 AVC/H.264	Compensation effect : 4.5 steps
Best video quality : 1920 x 1080 (60p, 50M), Approx. 50Mbps (Average bit-rate)	Continuous shooting : Hi: max. 5 fps
Recording media : Memory Stick PRO Duo/PRO-HG Duo/XC-HG Duo, SD/SDHC/SDXC memory card (UHS-I compliant)	No. of frame recordable Continuous shooting
Focus Type : Fast Hybrid AF (phase-detection/contrast-detection AF)	Hi: JPEG Extra fine L: 50 frames, Continuous mode
Focus point : 117 points (phase-detection AF), 25 points (contrast-detection AF)	Lo: JPEG Extra fine L: 69 frames
Focus area : Wide (117 points (phase-detection AF), 25 points(contrast-detection AF))/ Zone/ Centre/ Flexible Spot (S/M/L)/ Lock-on AF (Wide/ Zone/ Centre/ Flexible Spot (S/M/L))	Continuous shooting Hi: RAW: 25 frames, Continuous mode Lo: RAW: 30 frames
Eye-start AF : Only with LA-EA2 or LA-EA4 attached (Sold separately)	Wi-Fi : Yes
Metering Type : 1200-zone evaluative metering	NFC : Yes
Metering Modes : Multi-segment, centre-weighted, spot	Mic Terminal : Yes(3.5 mm Stereo mini jack)
Exposure Modes : AUTO (iAuto/Superior Auto), Programmed AE(P), Aperture priority(A), Shutter-speed priority(S), Manual(M), Movie (Programmed AE(P)/ Aperture priority(A)/ Shutter-speed priority(S)/ Manual (M)), Sweep Panorama, Scene Selection	Vertical Grip Connector : Yes
Exposure Compensation : +/- 5.0EV (1/3 EV, 1/2 EV steps selectable)	Battery : One rechargeable battery pack NP-FW50
Bracketing : 3/5 frames selectable with 1/3, 1/2, 2/3, 1.0 EV, 2.0,	Weight : Approx. 599 g with battery and Memory Stick PRO Duo included (g)
	Dimensions : Approx. 126.9 x 95.7 x 59.7 mm

Super-wide dream lens!

by Rohinton Mehta

Through the years, Nikon has made several versions of the 20mm lens. This latest version is a G-type autofocus lens employing Nano-Coat to effectively control flare and ghosting which is otherwise common to most ultra-wide-angle lenses. The 20mm lens is ideal for ultra-wide landscapes, any cramped situation, interiors or environmental portraits.

Design & Build Quality

The AF-S Nikkor 20mm 1:1.8G ED lens is designed for full-frame (FX) Nikon camera bodies but can be used on APS-C (DX) Nikon bodies too. Its build quality seems okay – neither great nor poor. The front element is bulbous but does not protrude, making it possible to attach filters if necessary. The lens mount is made of metal and a rubber gasket at the rear end helps to keep off dust from getting into the camera body. The lens is lightweight (approx. 355 g without lens hood) and the outer body, lens hood, including the filter thread is made from plastic. Filter diameter is 77 mm. The lens is made in China.



Key Features

The lens is constructed with 13 elements in 11 groups that include 2 ED and 2 Aspherical lens elements. There is no aperture ring on the lens – it's a G-type lens; apertures are controlled through the camera body. The lens employs Nano-Crystal coat but the supplied foldaway leaflet (User's Manual) does not specify which or how many elements are treated with the Nano-Crystal coat. Autofocussing uses a Silent Wave Motor with IF (Internal Focussing); manual override is possible. The broad manual focus ring has serrated rubber over it for a comfortable grip. The Focus Switch (M/A - M) is located on the left of the lens, next to the plastic window covering the distance scale in feet and meters. The minimum focussing distance is 0.2 m (20 cm). A raised white plastic dot on the lens helps to align the lens to the camera body. The front element does not rotate during focussing, making it easy to use a polariser or a neutral density filter.

Ergonomics

The lens is easy to use, though the user should realise that the lens covers a very wide view and hence you might unwittingly include too much of a bald sky for example. Its close focussing (0.2 m) ability could be used to advantage while shooting landscapes with a prominent foreground element and adequate sharpness throughout the picture. Objects close to the extreme ends of the frame can get distorted if they are too close to the lens, but this is the case with any super-wide-angle lens.

Performance

The AF-S Nikkor 20mm 1:1.8G ED lens performed better than we expected. Autofocus was quiet and very fast on a full-frame D750 body, comparatively slower on an ageing D80 body (D80 is APS-C). The lens/body balance was perfect, and manual focussing was easy. Image sharpness ranged from good to excellent. Center sharpness was

₹

61,950

Inside the Box

- ✓ Lens
- ✓ Front lens cap (LF-77)
- ✓ Rear lens cap (LF-4)
- ✓ Lens hood (HB-72)
- ✓ Flexible lens pouch (CL-1015)
- ✓ User's Manual (Foldaway leaflet)
- ✓ Warranty card (2 nos.)

Aperture: f/16 Shutter Speed: 1/320sec ISO: 400

excellent from f/2 to f/11, edge sharpness was comparatively lower, but still very good. The optimum aperture appeared to be f/4 while f/5.6 was very close.

Darkening of corners too was well controlled. There was some corner darkening with the lens wide open at f/1.8, a little bit at f/2 and a smidgeon at f/2.8. Flare was handled quite well, thanks to the Nano-Coat. We did not observe any chromatic aberration, which is

very good. Distortion control in the camera was enabled but at close distances we noticed negligible barrel

distortion which could be easily corrected in Photoshop. All in all, a superb performance!



Mahesh Reddy

VERDICT

The AF-S Nikkor 20mm 1:1.8G ED lens is very good value for money. It provides very sharp images, is light in weight, autofocuses fast, and in my opinion, should be in every landscape / interiors photographer's kit-bag. Best Buy!

SPECIFICATIONS

Lens type	: Type G AF-S with built-in CPU and lens mount	Focussing	: Rear Focus system, AF controlled by Silent Wave Motor
Focal length	: 20mm	Min. Focus distance	: 0.2 m (0.66 ft) from focal plane
Aperture range	: F/1.8-16	Diaphragm blades	: 7
Lens construction	: 13 elements in 11 groups (includes 2 ED and 2 Aspherical lens elements, and lens elements with Nano-Crystal coat)	Filter diameter	: 77 mm
Angle of view	: 94 degrees (FX format); 70 degrees (DX format)	Dimensions	: 82.5 (max. dia.) x 80.5 mm (distance from lens mount flange)
Distance info.	: Output to camera	Weight	: 375 g, with lens hood

Value for Money

The MRP of the AF-S Nikkor 20mm 1:1.8G ED lens is Rs.61,950. Considering its excellent image quality, large maximum aperture of f/1.8, light weight and fast autofocussing, we feel the price is justified. If you want to save on money, however, you could consider the slower and less expensive AF-S Nikkor 18-35mm f/3.5-4.5G ED instead, but the 20mm f/1.8 is definitely sharper! □

FINAL SCORE 80%

Design and Build Quality 15/20



Key Features 16/20



Ergonomics 18/20



Performance

Autofocus 4/5

Sharpness 4.5/5

Distortion Control 4/5

Aberrations 3.5/5

Darkening of Corners 3/5

Extra Features 4/5

Sub-Total 22.5/30

Value for Money 8/10



PLUS

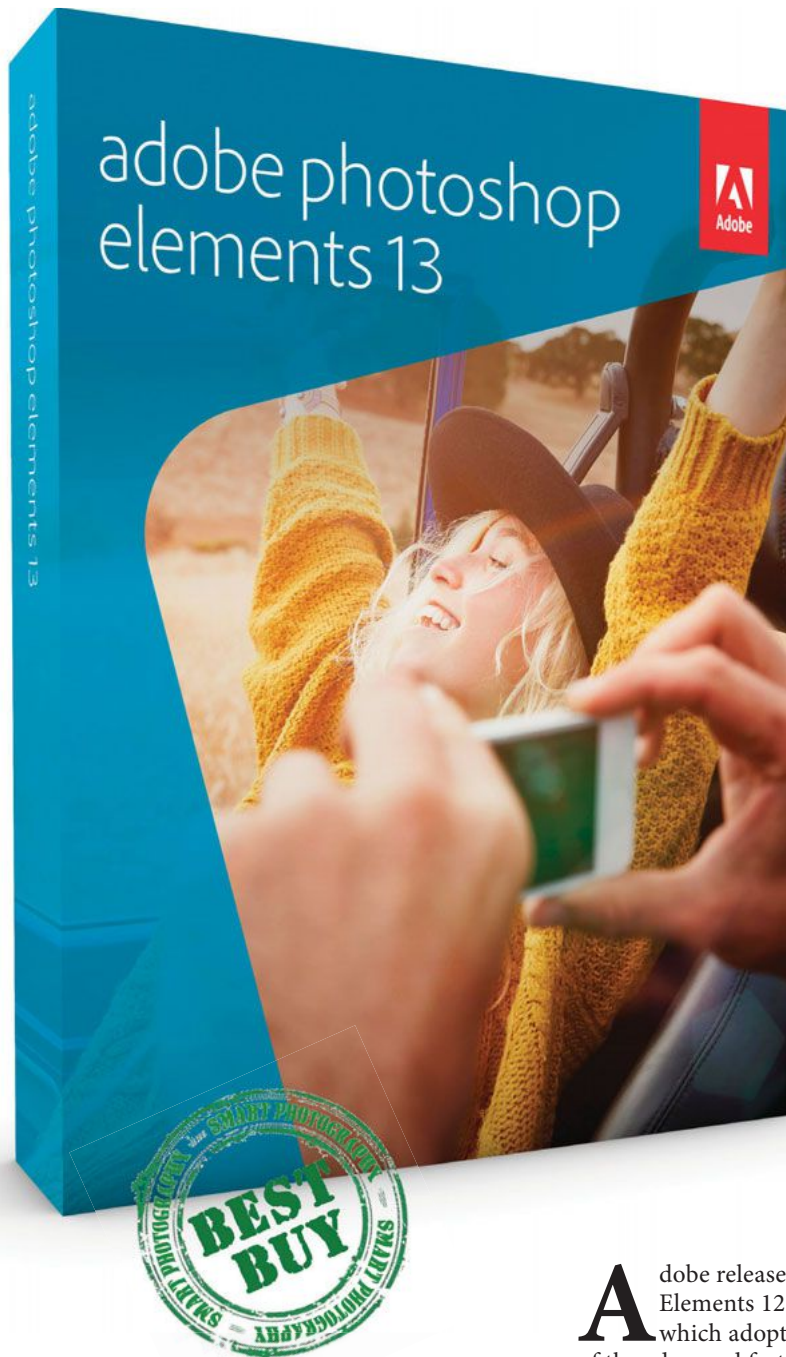
- Extremely sharp
- Lightweight
- Fast autofocus (but also depends on the body)

MINUS

- Plastic thread for filters

Useful enhancements

■ Sujith Gopinath



together with amateur and casual photographers in mind, enhancing the social media-focussed features and improving the automated processes. With the professional version of Photoshop moved to a subscription-based service, the Elements comes as an affordable, yet full-featured image editing suite for the budget-sensitive photographers. Even the advanced photographers and editors who do not need CMYK support can opt for the Elements version.

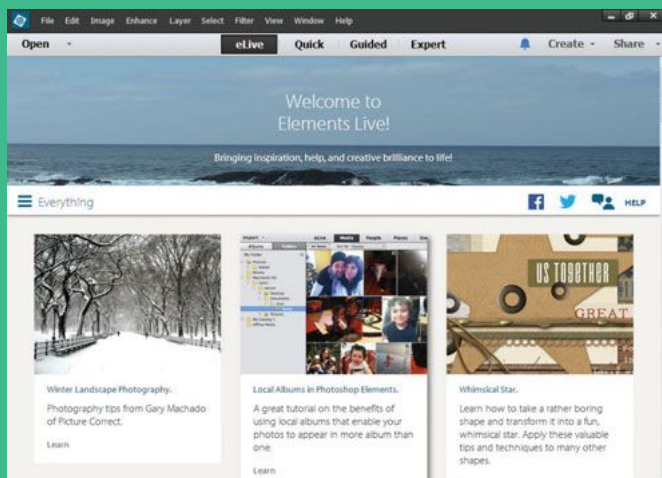
Key Features

The Elements 13 interface has not changed from the previous version. In fact, the subtle changes are hidden within the menus. The organiser remains identical with provisions for importing images from Smartphone and edit and share your Elements Mobile Album. You can categorise each image into Media, People, Places, or Events and quickly view them using the respective tabs. It allows you to do quick edits by correcting parameters such as colour and contrast right from the Organiser screen.

The Elements 13's Photomerge mode has been enhanced to include Photomerge Compose, which allows you to create a new image by combining different images. This feature automatically matches colour and lighting of the various elements, thus creating a seamless image. The Auto-crop suggestions feature suggests four options for cropping. You can either choose one of the four or crop the image the way you want it. The eLive view is your window to the world of beautiful images. Here you can

Adobe released the Photoshop Elements 12 a year ago, which adopted some of the advanced features from Creative Suite versions. The new version, Elements 13, has been put

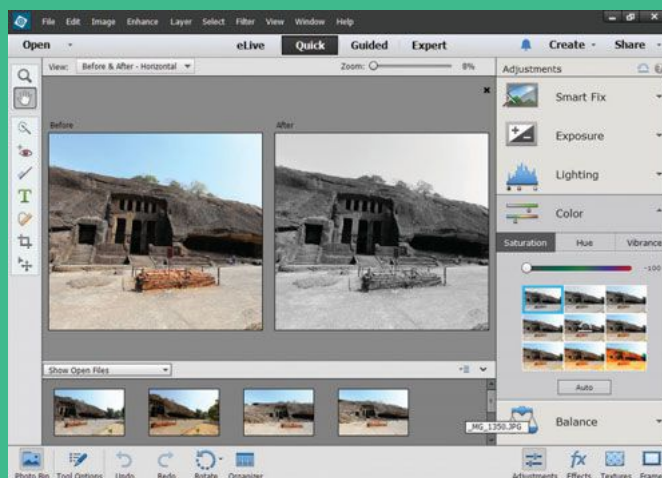
Getting familiar



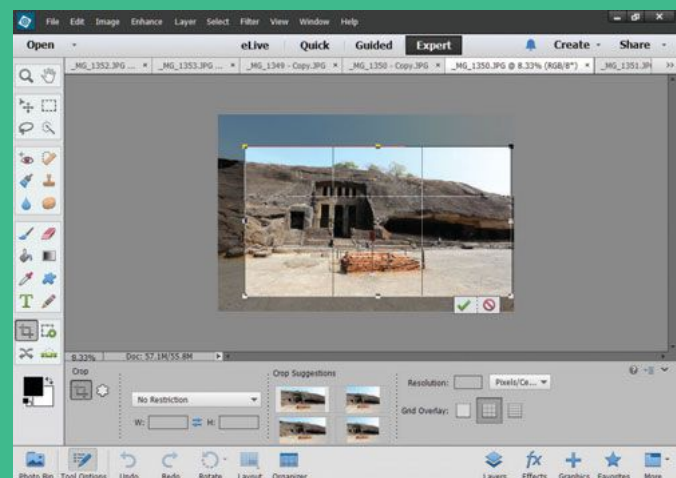
ELive



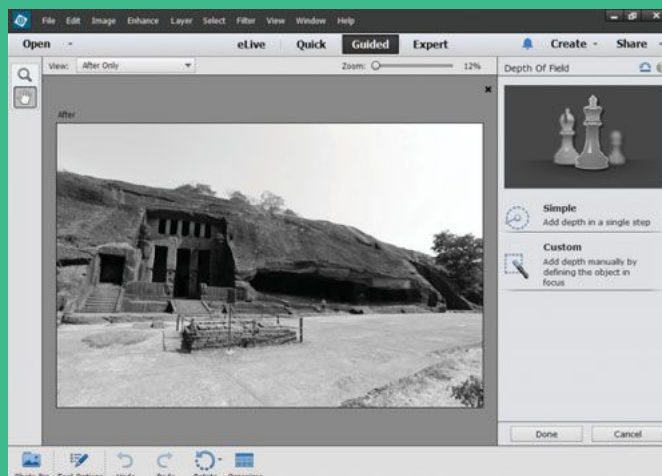
Expert mode



Quick mode



Auto crop suggestion



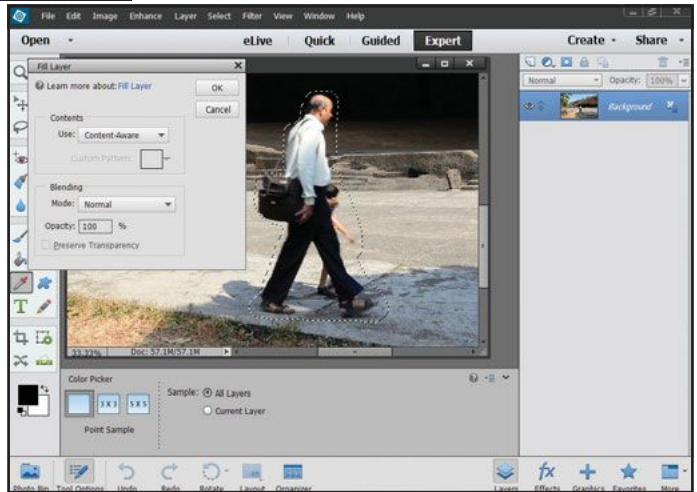
Guided edits



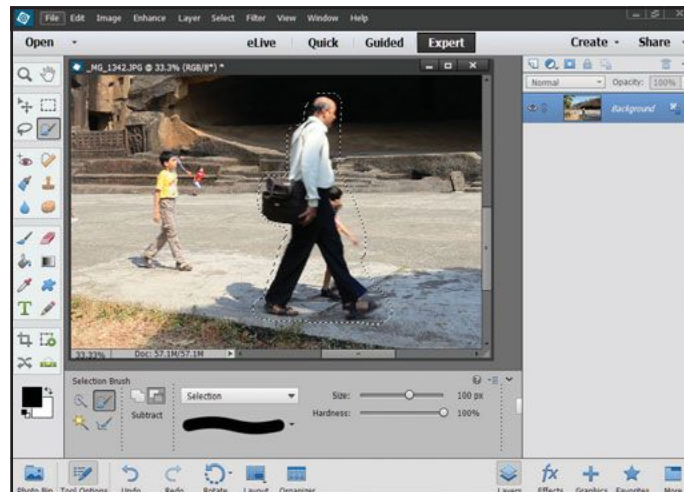
Facebook cover



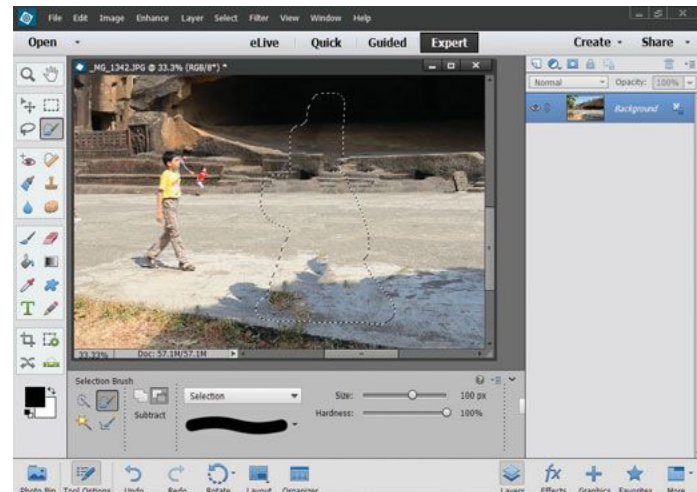
1. Open image



3. Open layer > fill > content aware



2. Select element to be remove



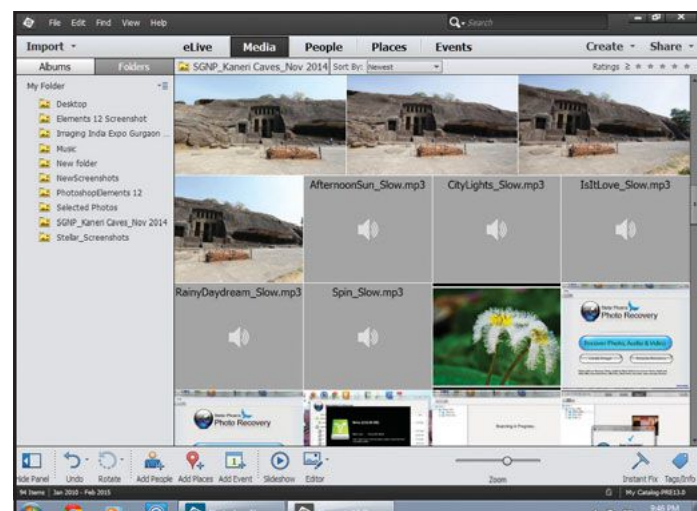
4. Selected element is removed

access expert tips, tutorials and articles. The Create tab provides an additional feature, Facebook Cover, which allows you to easily create a Facebook cover photograph using built-in templates. The Guided Edit feature guides you to creatively edit your images with fewer clicks and adjustments than normal. The Edit and refine selection options allow you to nudge the borders of a selection to make fine adjustments without having to re-draw the selection path. The Elements 13 also adds support for HiDPI monitors (Windows) and Retina Display (Mac). The expert mode has also been enhanced by adding 19 new effects. Content aware fill feature has been enhanced to provide more accurate results. This feature intelligently fills the space occupied by an unwanted element in the photograph with the background.

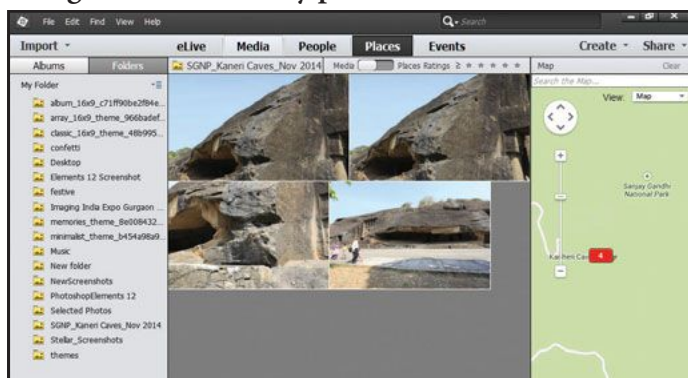
Adobe has also added features such as Scrapbooking (which was not available for all countries and locales) and Scrubby slider to change the font size when Type tool is selected.

Evaluation

Photoshop Elements 13 is essentially a refined version of the Elements 12. Though the features remain mostly the same, Adobe has made this software more intelligent so that



Organizer - sorted by places



it efficiently does the job without leaving patches in the content aware fill mode or other automated features. The improved features certainly helps people who are new to the field of photo editing get a grip on the tools. The built-in effects and templates make professional quality artworks easy to replicate.

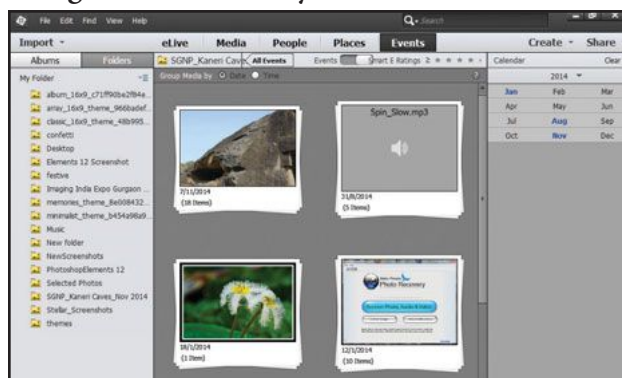
The eLive feature is a very useful addition, which allows the user to go through various interactive

tutorials without leaving the interface. New users may take some time getting used to the interface, but this version of Elements certainly helps them to familiarise with the tools much faster than with older versions of Elements.

Value for Money

Photoshop Elements 13 is available for download at an MRP of Rs.6388.20. The combination of Photoshop Elements 13 and

Organizer - sorted by events



Premiere Elements 13 (video editing software) is priced at Rs. 9582.30. This is the same as the launch price of Elements 12. At this price, the bundle is certainly good value for money. □

VERDICT

The Photoshop Elements 13 is a powerful image editing platform, aimed at amateur photographers, graphic designers, and website developers who do not have the budget or requirement for the professional suite, the Creative Cloud. At the above price, we would certainly suggest this package for any budding or amateur photographer.

PLUS

- Content-Aware fill
- eLive view
- Enhanced effects

MINUS

- Confusing support options

FINAL SCORE 84%

Design and Build Quality 18/20



Key Features 17/20



Ergonomics 18/20



Performance 17/20



Value for Money 14/10



KEY SPECIFICATIONS

WINDOWS

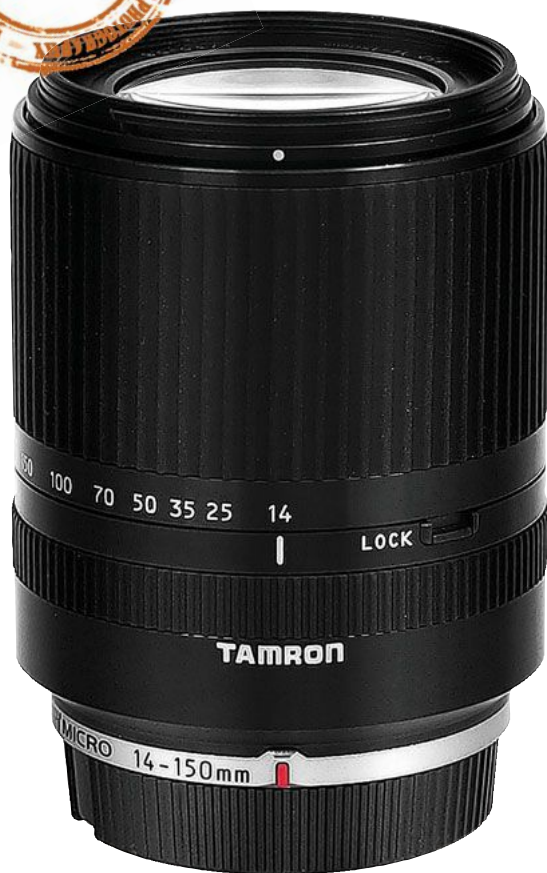
- GHz or faster processor with SSE2 support; dual-core processor required for HDTV or AVCHD editing and Blu-ray or AVCHD export; Intel Core i7 required for XAVC-S
- Microsoft Windows 7 or Windows 8 (32-bit versions will be installed on 32-bit systems; 64-bit versions will be installed on 64-bit systems)
- 2GB of RAM
- 5GB of available hard-disk space to install applications; additional 5GB to download content
- 1024x768 display resolution (at 100% scale factor)
- Microsoft DirectX 9 or 10 compatible sound and display driver
- DVD-ROM drive (for installation from DVD)
- Compatible DVD burner required to burn DVDs; compatible Blu-ray burner required to burn Blu-ray discs
- QuickTime 7 software
- Windows Media Player (required if importing/exporting Windows Media formats)
- Internet connection required for product activation and content download

MAC OS

- 64-bit multicore Intel processor
- Mac OS X v10.8 through v10.9
- 2GB of RAM
- 5GB of available hard-disk space to install applications; additional 5GB to download content
- 1024x768 display resolution (at 100% scale factor)
- DVD-ROM drive (for installation from DVD)
- Compatible DVD burner required to burn DVDs; compatible Blu-ray burner required to burn Blu-ray discs
- QuickTime 7 software
- Internet connection required for product activation and content download

A Compact A-i-O lens

■ Ashok Kandimalla



₹ 48,000

Inside the Box

- ✓ 52mm snap-on front lens cap
- ✓ Rear lens cap
- ✓ Petal type bayonet lens hood
- ✓ User manual and warranty card

Tamron has been a pioneer in manufacturing compact zoom lenses with very high zoom ratios (popularly known as the super zooms). Following this tradition, Tamron has introduced this lens which has a zoom ratio of 10.7. It belongs to the Di III Series which are specifically meant for the CSCs (Compact System Cameras or mirrorless cameras). This is

the first offering by the company for the popular MFT (Micro 4/3) format. As you may recall, MFT is an open standard and compatible cameras are made by Olympus, Panasonic and Kodak. MFT format has a crop factor of two.

Design & Build Quality

The Tamron 14-150mm f/3.5-5.8 Di III is a twist-type zoom lens,

Aperture: f/7.1 Shutter Speed: 1/400sec ISO: 200



Ashok Kandimalla



Aperture: f/7.1 Shutter Speed: 1/100sec ISO: 5000

with a metal body and a rubberized grip for the zoom and manual focus rings. This gives the lens a very smart look which is accentuated by a chrome ring near the mount. The build quality is solid, without any wobbling even when the lens is extended. The lens mount is made from metal. The lens tips the scales at a moderate 288 grams and is very compact. The filter thread size is the standard 52 mm diameter.

Key Features

The Tamron 14-150mm f/3.5-5.8 Di III is a variable aperture zoom designed for the Micro Four Thirds System, with apertures varying from f/3.5 at 14mm to f/5.8 at 140mm. This focal length is equivalent to 28-300mm in the 35mm system. Focal lengths are marked clearly in white at 14, 25, 35, 50, 70, 100 and 150mm settings. The broad zoom ring is towards the front of the lens and as mentioned

earlier, has a very nice, serrated rubber grip. The manual focus ring is also rubberized but is quite narrow. Distance and depth of field scales are absent. There is just one switch on the lens – a lock – to prevent zoom creep. As with most modern lenses there is no aperture ring, the aperture being controlled from the camera body.

As with lenses with this high a zoom ratio, the Tamron 14-150mm lens has a complex design, with 17 elements in 13 groups. The lens uses two molded-glass aspherical elements and one hybrid aspherical element to minimize aberrations. There is also one LD (low dispersion) glass element to increase image sharpness and colour fidelity. The diaphragm is seven bladed for a good bokeh. Autofocus is driven by a stepping motor for fast and quiet AF performance as needed for video

recordings. The only major feature that is missing is the image stabilization (IS). This, we were told was a design decision to keep the lens ultra-compact. Lack of IS may not cause any problems with Olympus cameras (and the Panasonic GX7) which have IBIS (In Built Stabilization System), but could be a deal-breaker for other cameras that don't have this feature. The lens uses an internal focusing design and hence its overall length does not change while focusing. It does extend quite a bit when zooming though. The front element does not rotate, making it convenient to use C-PL and ND filters.

Ergonomics

This lens was tested on the popular Olympus OM-D E-M5 MFT body. The lens/body combination balances well as both are light and compact.

LENS REVIEW

Tamron 14-150mm f/3.5-5.8 Di III

This combination is ideal for travel, street, candid and general purpose photography. The AF/MF switching is only through the camera menu which is time consuming. The focusing ring is smooth but a bit under-damped and also narrow. The zoom ring is wide, comfortable to grasp and is smooth to operate while being taut. The supplied lens hood is compact, snaps on positively and can be fitted in the reverse position for storing.

Performance

Super zoom lenses imply poor performance in the minds of many and that was indeed the case years back. Remember that technology has since moved on. Latest computerized designs, new optical materials and elements like aspherical lenses allow designers to get a whole lot of better performance these days. This lens is of a very modern design specifically designed for MFT format and this results in very good optical performance.

We were convinced that this lens is definitely optically superior to the kit lenses that are supplied (which are quite good in their own right) while offering a vastly greater zoom range. At 14mm

the lens was quite sharp at center even wide open. Stopping down by a stop increases the sharpness considerably even to the corners. Similar characteristics are shown at 25mm too. The lens did show some distortion. This is within the limits of a typical lens like this and would be automatically corrected in post-processing by software to a great extent. Vignetting can be considered to be negligible after stopping down by two stops. There is no visible chromatic aberration too but we suspect that software was doing the trick here. As with all consumer zooms, the performance drops towards long end (150mm) but still the images are sharp, good enough for large prints of 20 X 24 inch size. At this focal length the peak performance is about two stops down from fully open.

Autofocus is dead silent and unbelievably fast, faster than some of the prime lenses with which we compared.

Value For Money

This lens is priced at Rs. 48,000/- in India which is a bit on the higher side compared to Tamron's own offerings of similar lenses for D-SLRs. The premium is perhaps attributable to the lower volume of

sales and superior build. However, MFT lenses from competitors (including OEMs) seem to be priced roughly the same at the retail level. □

PLUS

- Very good optical performance
- Very compact
- Metal body with excellent finish
- All in one lens covers most frequently used focal lengths
- Excellent lens for travel/street and candid photography

FINAL SCORE 79%

Design and Build Quality 17/20



Key Features 16/20



Ergonomics 16/20



Performance

Autofocus 5/5

Sharpness 4/5

Distortion Control 3/5

Aberrations 4/5

Darkening of corners 4/5

Extra Features 3/5

Sub-Total 23/30

Value for Money 7/10



MINUS

- Price slightly on the higher side.
- No image stabilization

VERDICT

One of the many positive attributes of MFT format is the very compact overall size. A lens like this would take this aspect a step further, because for 95% of the needs of majority of amateur photographers, can be well served by this one lens alone. Plus, it gives better than adequate performance (both mechanical and optical) at a competitive if not low price. It is the lens for travel/street and candid photography.

SPECIFICATIONS

Focal length	: 14-150mm (equivalent focal length 28-300mm for full frame)	No. of diaphragm blades	: 7
Aperture range	: f/3.5 to f/5.8	Filter/attachment size	: 52mm
Lens construction	: 17 elements in 13 groups	Lens Hood	: Bayonet type (supplied)
Picture angle	: 75.4° - 8.2°	Diameter x length	: Approximately 63 x 85.24 mm
Closest focusing distance	: 0.5m. This results in a maximum reproduction ratio of 1:4	Weight	: Approximately 288gm

READERS CAN CHECK THE ENTIRE BUYER'S GUIDE,
THAT FEATURES SPECS AND PRICES OF
D-SLRs, ILCCs, DIGITAL COMPACTS AND LENSES VIDE LINK

<http://www.smartphotography.in/buyers-guide>





Buyers' Guide - Digital SLRs

CANON EOS-1D X



Sensor Type/size	: Full Frame 36 x 24 mm CMOS
Effective Pixels	: 18.1 million
File Formats	: RAW /JPEG
Metering Modes	: Multi, Center-weighted, Average, Spot
Exposure Modes	: Program AE, Shutter priority AE, Aperture

priority AE, Manual ISO Equivalence

: 100-51200 (50, 102400 and 204800 with boost)

Shutter Speed

: 30 sec-1/8000 sec.

White Balance

: Auto, Daylight, Shade, Cloudy, Tungsten, White Fluorescent light, Flash, Custom (up to 5), Color Temperature (Kelvin)

LCD Monitor

: 3.2 inches/ 1040000 pixels

Storage Type

: Compact Flash (Type I or II), UDMA compatible

Weight

: 185g

Price: Rs. 4,55,995 (body only)

CANON EOS 5D MARK III



Sensor Type/size	: CMOS, Full frame 36 x 24 mm
Effective Pixels	: 22.3 million
Supported File Formats	: JPEG (Exif 2.3 [Exif Print] compliant) RAW: RAW, sRAW1, sRAW2 (14bit, Canon original RAW 2nd edition)

Metering Modes

: Multi, Center-weighted, Spot, Partial

Exposure Modes

: Auto+ Program AE, Shutter priority AE, Aperture priority AE Manual (Still and Movie), Custom (x3)

ISO Equivalence

: 100-25600 (50-102400 in expanded mode)

Shutter Speed

: 30 sec - 1/8000 sec

White Balance

: Auto, Daylight, Shade, Cloudy, Tungsten light, White fluorescent light Flash, Custom WB, Color temperature

LCD Monitor/Dots

: 3.2-inch, 1,040,000 dots

Storage Type

: Compact Flash Type I (UDMA compatible), SD/SDHC/SDXC

Weight

: 950 gms

Price: Rs. 2,17,995 (body only)

CANON EOS 6D



Sensor Type/size	: CMOS, 35.8mm x 23.9mm
Effective pixels	: Approx. 20.2 million
Supported File formats	: JPEG, RAW (14-bit, Canon original), RAW+JPEG
Metering Modes	: Evaluative metering (315 zones), Partial,

Exposure Modes

: Spot, Center-weighted : Program AE for movie shooting, Manual exposure

ISO equivalence

: 100-25600 (expansion possible to ISO 50, ISO 51200 and 102400)

Shutter Speeds

: 1/4000 to 30 sec.

LCD Monitor/ Dots

: 3.0-inches, 1,040,000 dots

Storage Type

: SD card, SDHC card, SDXC memory card

Weight

: 680g (Body only)

Price: Rs. 1,32,995 (body only)

CANON 7D MARK II



Effective Pixels	: 20.20 million
Sensor Type	: CMOS sensor (22.4 x 15.0mm)
Supported File Type	: JPEG, Raw (14-bit Canon original)
Exposure Modes	: P, S, A, M
Metering Modes	: Evaluative, Partial, Spot, Centre-weighted

LCD Monitor

: 3.0-inch, 1.04 million dots

ISO Equivalence

: ISO 100 - ISO 16000, expandable to H1 (equivalent to ISO 25600)

Shutter Speed

: 30 to 1/8000 sec., Bulb

Storage Type

: CF (Type I, UDMA 7 supported), SD/SDHC/SDXC memory cards

Weight

: 910g

Price: Rs. 128,795 (body only)

CANON EOS 70D



Sensor Type/Size	: CMOS sensor (22.5 x 15.0mm)
Effective Pixels	: Approx. 20.20MP
Supported File Formats	: RAW/JPEG
ISO equivalence	: Auto, 100, 200, 400, 800, 1600, 3200, 6400, 12800 (25600 with boost)

Exposure Modes

: Program AE, Shutter-priority AE, Aperture-priority AE, Manual exposure, Bulb exposure

Metering Modes

: Evaluative, Partial, Spot, Center-weighted average

Shutter Speeds

: 30 sec to 1/8000 sec

LCD Monitor/ Dots

: 3.0-inch/1.04 million dots

Storage Type

: SC/SDHC/SDXC

Weight

: 675 g

Price: Rs. 79,995 (body only)

CANON 700D



Sensor Type/Size	: CMOS sensor (22.5 x 15.0mm)
Effective Pixels	: Approx. 18MP
Supported File Formats	: RAW/JPEG/ RAW + JPEG
ISO equivalence	: ISO100 - ISO12800
Exposure Modes	: Program AE, Shutter-priority AE, Aperture-priority AE, Manual exposure

Metering Modes

: Evaluative, Partial, Spot, Center-weighted average

Shutter Speeds

: 30 sec to 1/4000 sec

LCD Monitor/ Dots

: 3.0-inch/1.04 million dots

Storage Type

: SC/SDHC/SDXC

Weight

: 675 g

Price: Rs. 43,995

CANON EOS 1200D



Effective Pixels	: 18 Million
Sensor Type	: CMOS, 22.3 x 14.9mm
Supported File Type	: JPEG, RAW (14 bit)
Exposure Modes	: Program AE, Shutter-priority AE, Aperture-priority AE, Manual

Metering Modes

: Centre-weighted, Evaluative

LCD Monitor

: 3.0-in. approx. 460,000 dots TFT

ISO Equivalence

: ISO 100 - 6400

Shutter Speed

: 30 - 1/4000 sec

Storage Type

: SD/SDHC/SDXC

Weight

: 480g (with battery)

Price: Rs. 27,995 (Body only)

NIKON D4s



Effective Pixels	: 16.2 Million
Sensor Type	: 36.0 x 23.9 mm CMOS
Supported File Type	: JPEG, RAW (12 or 14 bit), TIFF
Exposure Modes	: Program with flexible program (P); shutter-priority (S); aperture-priority (A); manual (M)

Metering Modes

: Matrix, Centre-weighted, Spot

LCD Monitor

: 3.2-in., approx. 921k-dot (VGA) TFT

ISO Equivalence

: ISO 200 - 25,600 (Expandable to 409,600)

Shutter Speed

: 30 - 1/8000 sec

Storage Type

: XQD and Type I CF (x2)

Weight

: 1350g (with battery and card)

Price: Rs. 4,19,950 (Body only)

NIKON D610



Sensor Type/Size	: CMOS sensor (35.9 x 24.0 mm)
Effective Pixels	: 24.3 million
Supported File Formats	: NEF (RAW)/JPEG
ISO Equivalence	: ISO 100-6400 in steps of 1/3 or 1/2 EV
Exposure Modes	: Auto; scene; programmed

Metering Modes

: auto with flexible program (P); shutter-priority auto (S); aperture-priority auto (A); manual (M)

Shutter Speeds

: 30 sec to 1/4000 sec

LCD Monitor/ Dots

: 3.2-inch/ approx. 921k-dot

Storage Type

: SC/SDHC/SDXC

Weight

: 850 g

Price: Rs. 1,29,950 (Body only)

Buyers' Guide - Digital SLRs

NIKON D810



Effective Pixels : 37.09 Million
 Sensor Type : 35.9mm, x24.0mm CMOS
 Supported File Type : JPEG, RAW (12 or 14 bit), TIFF
 Exposure Modes : Program with flexible program (P); shutter-priority (S); aperture-priority (A); manual (M)
 Metering Modes : Matrix, Centre-weighted, Spot
 LCD Monitor : 3.2-inch, approx.1229k-dot TFT
 ISO Equivalence : 64-12800 (Expandable to 51,200)
 Shutter Speed : 30 – 1/8000 sec
 Storage Type : CF (Type I, UDMA compliant), SD/SDHC/SDXC (dual slot)
 Weight : 980g (with battery and card)

Metering Modes
 LCD Monitor
 ISO Equivalence
 Shutter Speed
 Storage Type

Weight

Price: Rs. 1,99,950 (Body only)

NIKON D750



Effective Pixels : 24.93million
 Sensor Type : 35.9mm, x24.0mm CMOS
 Supported File Type : JPEG, RAW (12 or 14 bit)
 Exposure Modes : Auto, Scene, Special Effects, Program with flexible program (P); shutter-priority (S); aperture-priority (A); manual (M)
 Metering Modes : Matrix, center-weighted, or highlight-weighted
 LCD Monitor : 3.2-inch, approx.1229k-dot tilting TFT
 ISO Equivalence : 100-12800 (expandable to 51,200)
 Shutter Speed : 30 – 1/4000 sec
 Storage Type : SD/SDHC/SDXC (Dual Slots)
 Weight : 840g (with battery and card)

Metering Modes
 LCD Monitor
 ISO Equivalence
 Shutter Speed
 Storage Type
 Weight

Price: TBA

NIKON D3300



Effective Pixels : 24.2 Million
 Sensor Type : 23.5 x 15.6 mm CMOS sensor
 Supported File Type : JPEG, RAW (12 bit)
 Exposure Modes : Auto, Programmed auto with flexible program (P); shutter-priority auto (S); aperture-priority auto (A); manual (M); scene, special effects
 Metering Modes : Matrix, Centre-weighted, Spot
 LCD Monitor : 3-in., approx. 921k-dot (VGA) TFT
 ISO Equivalence : ISO 100-12800 (Expandable up to 25,600)
 Shutter Speed : 30 to 1/4000 sec
 Storage Type : SD/SDHC/SDXC memory card
 Weight : 460g (with battery and card)

Metering Modes
 LCD Monitor
 ISO Equivalence
 Shutter Speed
 Storage Type
 Weight

Price: Rs. 29,450 (Body only)

NIKON D5300



Sensor Type/Size : CMOS sensor (23.5 x 15.6 mm)
 Effective Pixels : 24.2 million
 Supported File Formats : NEF (RAW)/JPEG
 ISO Equivalence : Auto, 100 - 12800 (25600 with boost)
 Exposure Modes : Auto; programmed auto with flexible program (P); shutter-priority auto (S); aperture-priority auto (A); manual (M); scene modes; special effects modes
 Metering Modes : Matrix, colour Matrix, Center-weighted, Spot
 Shutter Speeds : 30 sec to 1/4000 sec
 LCD Monitor/ Dots : 3.2-inch, approx. 1037k-dot
 Storage Type : SC and UHS-I compliant SDHC/SDXC
 Weight : 480 g

Metering Modes
 Shutter Speeds
 LCD Monitor/ Dots
 Storage Type
 Weight

Price: Rs. 49,450 (Body only)

NIKON D5500



Effective Pixels : 24.2million
 Sensor Type : Nikon DX format (23.5 x 15.6mm) CMOS
 Supported File Type : NEF (Raw): 12- or 14 bit, JPEG
 Exposure Modes : Auto, P, S, A, M, Scene, Special effects
 Metering Modes : Matrix, Centre-weighted, Spot
 LCD Monitor : 3.2-inch, approx.1037k-dot TFT
 ISO Equivalence : ISO 100–25600, Auto
 Shutter Speed : 30 to 1/4000 sec, Bulb, Time
 Storage Type : SD, SDHC (UHS-I compliant), SDXC (UHS-I compliant)
 Weight : 470g

Metering Modes
 LCD Monitor
 ISO Equivalence
 Shutter Speed
 Storage Type
 Weight

Price: Rs. 54,450 (body only)

NIKON D7100



Effective pixels : 24.1 million
 Sensor size/type : 23.5 x 15.6mm, CMOS
 Metering modes : Matrix, Center-weighted, Spot
 Exposure modes : A, P (with Flexible P), S, M
 ISO equivalent : 100-6400, extended up to 25,600
 Shutter speeds : 30-1/8000sec, plus Bulb
 LCD monitor : 3.2", 1,228,800 dots
 Storage type : SD, SDHC, SDXC
 Weight : 675g, body only

ISO equivalent
 Shutter speeds
 LCD monitor
 Storage type
 Weight

Price: Rs. 79,450 (Body only)

PENTAX K3



Sensor Type/Size: CMOS sensor (23.5 x 15.6mm)
 Effective Pixels : 23.35 MP
 ISO Equivalence: Auto: ISO 100-51200 (1, 1/2, 1/3 steps), Auto ISO range selectable
 Supported File Formats : RAW (PEF, DNG), JPG (EXIF 2.30), DCF
 Exposure Modes : Green, Hyper Program (P), Sensitivity Priority (Sv), Shutter Priority (Tv), Aperture Priority (Av), Shutter and Aperture Priority (Tav), Metered Manual (M), Bulb, X-Speed
 Metering Modes : Multi, Center-weighted, Spot
 Shutter Speeds : 30 sec to 1/8000sec
 LCD Monitor/ Dots : 3.2-inch/1037k-dot
 Storage Type : SD/SDHC/SDXC
 Weight : 799 g

Exposure Modes
 Metering Modes
 Shutter Speeds
 LCD Monitor/ Dots
 Storage Type
 Weight

Price: Rs. 85,365 (Body only)

PENTAX K50



Sensor Type/Size: APS-C sensor (23.7 x 15.7mm)
 Effective Pixels : 16.3 MP
 ISO Equivalence: Auto, 100 to 51600, in 1, 1/2, 1/3 EV steps
 Supported File Formats : RAW (PEF, DNG), JPG (EXIF 2.30), DCF
 Exposure Modes : AFA (auto), AFS (single, w focus lock, focus/shutter priority selectable), A.F.C (continuous, w focus/FPS priority selectable), Manual
 Metering Modes : Center-Weighted Average, Spot
 Shutter Speeds : 30 sec to 1/8000sec
 LCD Monitor/ Dots : 3.2-inch/1037k-dot
 Storage Type : SD/SDHC
 Weight : 649 g

Metering Modes
 Shutter Speeds
 LCD Monitor/ Dots
 Storage Type
 Weight

Price: Rs. 48,995 (Body only)

SONY SLT A77 II



Effective pixels : 24 million
 Sensor Type : 23.5 x 15.6 mm CMOS
 Supported File Types : JPEG, Raw
 Exposure Modes : iAuto, Program, Aperture priority, Shutter priority, Manual, Scene
 Metering Modes : Multi, Centre-weighted, Spot
 LCD Monitor : Fully articulated 3-inch, 1,229,000-dot TFT
 ISO Equivalence : SO 100-25600
 Shutter Speed : 30 to 1/8000 sec
 Storage Type : SD/SDHC/SDXC, Memory Stick Pro Duo/Pro-HG Duo
 Weight : 647 g

LCD Monitor
 ISO Equivalence
 Shutter Speed
 Storage Type
 Weight

Price: Rs. 84,990 (Body only)



Buyers' Guide - ILCCs (Mirrorless)

FUJIFILM X-T1



Effective Pixels	: 16.3 million
Sensor Type	: 23.6mm x 15.6mm X-Trans CMOS
Supported File Type	: JPEG, RAW
Exposure Modes	: Program, Shutter priority, Aperture priority, Manual
Metering Modes	: Multi / Spot / Average
LCD Monitor	: 3.0-inch, approx. 1,040K-dot, Tilt type
ISO Equivalence	: ISO 200 - 6400 (Extended up to ISO 100-51200)
Shutter Speed	: 30 to 1/4000 sec., Bulb
Storage Type	: SD/SDHC/SDXC (UHS-II)
Weight	: Approx. 440g (including battery and memory card)

Price: Rs. 91,999 (Body only)

FUJIFILM X-E2



Effective Pixels	: 16.3 million
Sensor Type	: 23.6mm x 15.6mm X-Trans CMOS
Supported File Type	: JPEG, Raw
Exposure Modes	: Program, Shutter priority, Aperture priority, Manual
Metering Modes	: Multi / Spot / Average
LCD Monitor	: 3.0-inch, approx. 1,040K-dot
ISO Equivalence	: ISO 200 - 6400 (Expandable up to ISO 100-25600)
Shutter Speed	: 30 to 1/4000 sec.; Bulb
Storage Type	: SD/ SDHC/ SDXC
Weight	: Approx. 350g (including battery and memory card)

Price: Rs. 1,09,999

FUJIFILM X-M1



Sensor Type/Size	: APS-C X-Trans CMOS (23.6mm x 15.6mm)
Effective Pixels	: 16 MP
ISO equivalence	: Auto / ISO 200 - 6400
Supported File Formats	: RAW/JPEG
Exposure Modes	: Advanced SR AUTO, Program AE, Shutter Priority, Aperture Priority, Manual, Custom, Portrait, Landscape, Sport, SP, Adv., AUTO
Metering Modes	: Multi, Average, Spot
Shutter Speeds	: 30 sec to 1/4000 sec
LCD Monitor/ Dots	: 3.0-inch Type 920K-dot
Storage Type	: SD/SDHC/SDXC (UHS-I)
Weight	: 330 g

Price: Rs. 47,999

FUJIFILM X-A1



Effective Pixels	: 16.3 million
Sensor Type	: 23.6mm x 15.6mm CMOS
Supported File Type	: JPEG, Raw
Exposure Modes	: Program, Shutter priority, Aperture priority, Manual
Metering Modes	: Multi, Spot, Average
LCD Monitor	: 3.0-inch, Approx. 920K-dot Tilt type TFT
ISO Equivalence	: ISO200 - 6400 expandable to ISO100-25600
Shutter Speed	: 30 to 1/4000 sec., Bulb
Storage Type	: SD/SDHC/SDXC (UHS-I)
Weight	: Approx. 330g (including battery and memory card)

Price: Rs. 44,999 (with 16-50mm lens)

OLYMPUS OM-D E-M5 II



Effective Pixels	: 16.1 million
Sensor Type	: 4/3 Live MOS Sensor (17.3 x 13.0 mm)
Supported File Type	: JPEG, Raw, MPO
Exposure Modes	: iAUTO, P, A, S, M, Bulb, Time, Scene select, Art Filter, My Set
Metering Modes	: Digital ESP, Centre-weighted average, Spot
LCD Monitor	: 3.0-inch vari-angle
ISO Equivalence	: ISO 100-25,600
Shutter Speed	: 60 to 1/8000 sec, Bulb, Time
Storage Type	: SD, SDHC, SDXC (UHS-I, II compatible), Eye-Fi Card compatible
Weight	: 469g

Price: TBA

OLYMPUS PEN E-PL5



Effective Pixels	: 16.1 million
Seonsor Size/ Type	: 17.3 x 13 mm, CMOS
Metering Modes	: Multi, Center-weighted, Spot
ISO	: Auto (200 - 1600), 100, 200, 400, 800, 1600, 3200, 6400, 12800
Exposure Modes	: P, A, S, M, Bulb, Time, i-Auto, Scene Modes, Art Filter
ISO equivalence	: Auto ISO 200 - 25600 (customisable, default ISO 200 - 1600), Manual ISO 200 - 25600 in 1/3 or 1 EV ISO steps
Shutter Speeds	: 60-1/4000 sec
LCD Monitor/ Dots	: 3-inch, 460,000 dots
Storage Type	: SD/SDHC/SDXC
Weight	: 279g (body only)

Price: 44,990 (with 14-42mm lens)

OLYMPUS PEN E-PL7



Effective Pixels	: 16.1 million
Sensor Type	: 4/3 Live MOS Sensor
Supported File Type	: RAW, JPEG
Exposure Modes	: iAuto, P, A, S, M, Bulb, Time, Scene select, Art Filter
Metering Modes	: Digital ESP, Centre-weighted average, Spot
LCD Monitor	: Approx. 1037k-dot, 3.0-inch tilting
ISO Equivalence	: ISO 100 - 25600
Shutter Speed	: 60 - 1/4000 sec
Storage Type	: SDHC, SDXC, UHS-I compatible
Weight	: Approx. 357g with battery and Memory card

Price: TBA

OLYMPUS OM-D E-M1



Sensor Type/Size	: CMOS sensor (17.3 x 13 mm)
Effective Pixels	: 16MP
ISO equivalence	: 100-25600 in 1/3EV or 1EV increments
Supported File	: JPEG/RAW (ORF)/ MPO
Exposure Modes	: Auto/Program, Shutter Priority, Aperture priority, Manual, Art filter/ SCN, Movie
Photo story/ Art	
Metering Modes	: Multi, Center-weighted, Spot
Shutter Speeds	: 60 sec to 1/8000 sec
LCD Monitor/ Dots	: 3-inch 1037 k-dot
Storage Type	: SD/SDHC/SDXC , Eye-Fi
Movie	: MPEG-4 AVC/H.264/Motion JPEG
Weight	: 497 g

Price: Rs. 1,05,000 (Body only)

PANASONIC DMC GF5



Effective Pixels	: 12.10 Megapixels
Sensor Type/Size	: Live MOS Sensor
Metering Modes	: Intelligent Multiple / Center Weighted / Spot
Exposure Modes	: Program AE / Aperture Priority AE / Shutter Priority AE / Manual
ISO Equivalence	: Auto, 160, 200, 400, 800, 1600, 3200, 6400, 12800
Shutter Speed	: 60 sec - 1/4000 sec
LCD Monitor	: 3-inch, 920,000 dots
Storage Type	: SD/SDHC/SDXC
Weight	: 267 gms

Price: Rs. 39,990/-

Buyers' Guide - ILCCs (Mirrorless)

PANASONIC DMC G6



Sensor Type/Size	: CMOS sensor (17.3 x 13 mm)
Effective Pixels	: 16 MP
ISO equivalence	: Auto / 160, 200, 400, 800, 1600, 3200, 6400, 12800, 25600 (Extended)
Supported File	: RAW/JPEG/MPO Video: MPEG4/AVCHD
Exposure Modes	: Program AE / Aperture Priority AE / Shutter Priority AE / Manual
Metering Modes	: Intelligent Multiple / Center Weighted / Spot
Shutter Speeds	: 60 sec to 1/4000 sec
LCD Monitor/ Dots	: 3.0-inch Type 1036k-dot
Storage Type	: SD/SDHC/SDXC
Weight	: 390 g

Price: Rs 59,990

PANASONIC DMC-GH3



Effective Pixels	: 16.05 million
Sensor Size/ Type	: 17.3 x 13.0 mm, Live MOS Sensor
Metering Modes	: Intelligent Multiple / Spot
Exposure Modes	: Program AE/Aperture Priority AE/Shutter Priority AE / Manual
ISO equivalence	: Auto / Intelligent ISO / 200 - 12800 (Changeable to 1/3, 1 EV step) (Extended ISO125 - less under 200, ISO more over 12800 - 25600 available) (Up to ISO3200 in Auto)
Shutter speeds	: Still Images: 1/4,000 - 60 and Bulb and Motion Images: 1/16,000 - 1/30
LCD monitor/ Dots	: 3 inch, 614K dots
Storage Type	: SD/ SDHC/ SDXC
Weight	: 460 g

Price: Rs. 86,363 (only body)

PANASONIC DMC-GH4



Effective Pixels	: 16.05 million
Sensor Type	: Live MOS Four-Thirds (17.3 x 13.0 mm)
Supported File Type	: JPEG, Raw, MPO, MOV, MP4, AVCHD
Exposure Modes	: P, A, S, M
Metering Modes	: Multi-pattern, Centre-Weighted, Spot
LCD Monitor	: 3.0-inch free angle OLED screen, 1,036,000 dots
ISO Equivalence	: ISO 100 (Extended) to 25600
Shutter Speed	: 60 to 1/8,000 sec, Bulb
Storage Type	: SD/SDHC/SDXC card (UHS-I compatible)
Weight	: 560g

Price: Rs. 111,990 (Body only)

SAMSUNG NX 300



Effective pixels	: 20.3 Million
Sensor size/type	: 23.5 x 15.7mm CMOS
File formats	: JPEG, Raw
Metering modes	: Multi, Centre-weighted, Spot
Exposure modes	: Smart Auto, P, A, S, M
ISO equivalent	: 100-25,600
Shutter speeds	: 30-1/6000 sec
LCD monitor	: 3.31 inch AMOLED with Touch
Storage type	: SD, SDHC, SDXC
Weight	: 284 g (without battery)

Price: 48,900 (with 18-55mm lens)

SAMSUNG NX1000



Effective Pixels	: 20.3 megapixels
Sensor Type/Size	: APS-C type CMOS, 23.5 x 15.7 mm
Metering Modes	: Multi, Center-weighted, Spot
Exposure Modes	: Program, Aperture Priority, Shutter Priority, Manual, Lens Priority, Magic, cine, Movie, Wi-Fi
ISO Equivalence	: Auto, 100, 200, 400, 800, 1600, 3200, 6400, 12800 (1 or 1/3EV step)
Shutter Speed	: 30 sec - 1/4000 sec
LCD Monitor	: 3-inch, 921,000 dots
Storage Type	: SD/SDHC/SDXC
Weight	: 222 gms

Price: Rs.34,900

SONY ALPHA 7



Effective Pixels	: 24.3 million
Sensor Type	: 35.8x23.9mm, "Exmor" CMOS
Supported File Type	: JPEG, Raw
Exposure Modes	: iAUTO, Superior Auto, P, A, S, M, Sweep Pano, Scene
Metering Modes	: Multi-segment, centre-weighted, spot
LCD Monitor	: 3.0-type wide TFT with 921,600 dots
ISO Equivalence	: ISO100 to 25600
Shutter Speed	: 30 - 1/8000 sec
Storage Type	: SD Type/Memory Stick Type
Weight	: Approx. 474 g with battery and card

Price: Rs.94,990 (Body only)

SONY ALPHA 7S



Effective Pixels	: 12.2 million
Sensor Type	: 35.6x23.8mm, "Exmor" CMOS
Supported File Type	: JPEG, Raw
Exposure Modes	: iAUTO, Superior Auto, P, A, S, M, Sweep Pano, Movie
Metering Modes	: Multi-segment, centre-weighted, spot
LCD Monitor	: 3.0-type TFT 921,600 dots
ISO Equivalence	: ISO 100-409,600
Shutter Speed	: 30 to 1/8000 sec
Storage Type	: SD Type/Memory Stick Type
Weight	: Approx. 489 g

Price: Rs.1,54,990 (Body only)

SONY ALPHA 7R



Effective Pixels	: 36.4 million
Sensor Type	: 35.9x24.0mm, "Exmor" CMOS
Supported File Type	: JPEG, Raw
Exposure Modes	: iAUTO, Superior Auto, P, A, S, M, Sweep Pano, Movie
Metering Modes	: Multi-segment, centre-weighted, spot
LCD Monitor	: 3.0-type wide type TFT with 921,600 dots
ISO Equivalence	: ISO100 to 25600
Shutter Speed	: 30 to 1/8000 sec
Storage Type	: SD Type/Memory Stick Type
Weight	: Approx. 465 g with battery and memory card

Price: Rs.1,24,990 (Body only)

SONY ALPHA 7 II



Effective Pixels	: 24 Million
Sensor Type	: Full Frame (35.8 x 23.9mm)
Supported File Type	: JPEG, Raw, XAVC S, AVCHD, MP4
Exposure Modes	: AUTO, P, A, S, M, Movie, Sweep Panorama, Scene
Metering Modes	: Multi-segment, centre-weighted, spot
LCD Monitor	: 3.0-inch 1,228,800-dot TFT
ISO Equivalence	: ISO 100-25,600, expandable up to 50
Shutter Speed	: 30 to 1/8000 to 30 sec, Bulb
Storage Type	: Memory Stick PRO Duo/PRO-HG Duo/XC-HG Duo, SD/SDHC/SDXC memory card (UHS-I compliant)
Weight	: 599g

Price: Rs. 134,990 (Body only)



Lens Nomenclature Guide

Lens manufacturers use different suffixes to identify certain lens characteristics. Here they are, along with simple explanation (wherever required) of how they help.

□ Rohinton Mehta

CANON

- DO : Diffractive Optics: Special lens elements that reduce colour aberrations to the minimum, thus improving image quality.
- EF : Denotes that the lens is designed for full-frame cameras
- EF-S : Denotes that the lens is designed for APS-C cameras
- IS : Image Stabiliser: Helps to eliminate/reduce blur caused by camera movement during exposure.
- L : 'Luxury'-series lens: Canon's high-end, professional lenses.

NIKON

- AF-S : Denotes that the lens is using a Silent Wave Motor: For fast and quiet autofocus
- CRC : Close Range Correction: Allows lenses to focus closer, while still maintaining good sharpness. This is done using a 'floating lens element' design. Generally used in macro and wide-angle lenses.
- D : Distance information passed on to the camera body: Helps to provide more accurate exposures
- DX : APS-C camera lens
- FX : Full-frame camera lens
- ED : Extra Low Dispersion glass element: Corrects for chromatic aberrations
- G : Lens without aperture ring; aperture is controlled from the camera body
- N : Nano Crystal Coat: Greatly reduces flare due to internal reflections of light.
- IF : Internal focussing: Instead of moving all the elements further away or closer to the film/sensor to focus, IF lenses move only certain internal elements. This allows for much faster focussing.
- RF : Rear Focussing: Similar to IF but only the rear group of elements move to focus the lens.

OLYMPUS

- ED : Low Dispersion glass element: Corrects for chromatic aberrations

PANASONIC

- OIS : Optical Image Stabilizer: Helps to eliminate/reduce blur caused by camera movement during exposure.
- Mega OIS : Mega Optical Image Stabilizer
- Power OIS : Power Optical Image Stabilizer: A superior design of Mega OIS.
- ED : Low Dispersion glass element: Corrects for chromatic aberrations



SIGMA

- APO : Apochromatic lens element: Corrects for chromatic as well as spherical aberrations
- ASP : Aspherical lens element: Corrects chromatic aberrations
- DC : APS-C camera lens
- DG : Full-frame camera lens
- HSM : Hyper Sonic Motor: Internal motor, for fast and quiet autofocus
- OS : Optical Stabiliser: Helps to eliminate/reduce blur caused by camera movement during exposure
- RF : Rear Focussing: Only the rear group of elements move to focus the lens
- EX : 'Excellent' series lens

TAMRON

- AD : Anomalous Dispersion element: Eliminates lateral chromatic aberration
- USD : UltraSonic Silent Drive
- ASL : Aspherical lens element: Corrects chromatic aberrations
- Di : Digitally integrated: Full-frame camera lens designed for digital cameras
- Di-II : Digitally integrated: APS-C camera lens
- HID : High Index Dispersion glass element: Special glass for improving optical performance
- LD : Low Dispersion glass: Corrects for chromatic aberrations
- IRF : Internal Rear Focussing: Only the rear group of elements move to focus the lens
- VC : Vibration Correction: Helps to eliminate/reduce blur caused by camera movement during exposure
- PZD : Piezo Drive: Internal motor, for fast and quiet autofocus

TOKINA

- AT-X : 'Advanced Technology Extra'- range of lenses
- PRO : Professional lens
- SD : Super-low Dispersion element: Corrects chromatic aberrations

PENTAX

- SDM : Sonic Direct-drive Motor: Internal motor, for fast and quiet autofocus
- DA : APS-C camera lens

SONY

- DT : APS-C camera lens



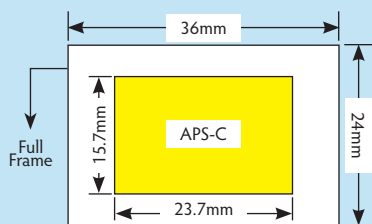
Photographic Jargon



Terms used in photography can often confuse a photographer, especially a beginner. Here is a list of photographic jargon, with as-simple-as-possible explanations.

by Rohinton Mehta

APS-C: Describes a imaging sensor size or a camera using this size of sensor.



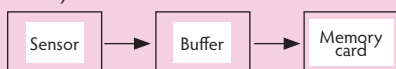
APS-C stands for Advance Photo System, type C. Sensor size 15.7 x 23.7mm approximately. Varies slightly between manufacturers

Aperture: Set of metal blades that control the amount of light entering a lens (same as *Diaphragm*)

AVCHD: Advanced Video Coding High Definition. A format for digital recording and playback

AF Sensor: A sensor used in achieving autofocus

Buffer: Temporary storage of data before the images are written to the memory card



Bridge camera:

Describes a camera that fits between a compact and a D-SLR. Also known as *Prosumer camera*



Ballhead: (Used on a tripod). Performs similar functions as a pan and tilt head but uses a central ball as a pivot to allow for camera movements



Battery Grip: A

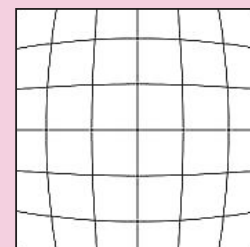
device that attaches to the base of a D-SLR. The battery grip, not only provides better grip for vertical shooting, but uses extra batteries to supply power to the camera when the camera battery dies down. In some cases, it helps to increase the frames-per-second firing rate



Burst mode: A camera mode that allows continuous firing

Barrel distortion: The outward

bulging of straight lines in the centre of the frame due to lens imperfection



Bit: Refers to a binary digit – the smallest unit of computer data, either 0 or 1

Bit depth: A measure of the number of possible colours/tones in an image. Our images are basically formed using the three primary colours (also known as channels), red, green and blue. JPEG files are 8-bits per channel (which is the same thing as 24-bit. When we say 24-bit, we should not say "per channel"). Raw files can be 12-bits per channel or 14-bits per channel, that is 36-bit or 42-bit respectively

Bracketing: A method of taking three or more shots in succession (using different exposures), with a hope that at least one of them will be accurate. We also bracket when shooting for HDR imaging. Bracketing could also be for White Balance and ISO

CCD/CMOS: Types of imaging sensors. CCD stands for Charged Coupled Device. CMOS stands for Complementary Metal-Oxide Semiconductor

Compact camera:

Describes a small, point-and-shoot type of camera



Center-weighted meter: One of the in-built exposure meter that places greater emphasises on the central area of the frame. The user generally has the choice of selecting the area (8, 12, 20mm circle at the center)

Circular Polariser (CPL): A polarising filter designed to be used with digital cameras (as well as certain film cameras). A CPL prevents secondary polarisation of light at the reflex mirror, thereby preventing exposure/focussing error.

Contrast-detection AF: A system of autofocussing wherein the camera uses contrast as the basis of evaluating correct focus

Chromatic Aberration: The inability of all the three primary colours (Red, Green, Blue) to focus on the same plane. This manifests itself in the form of colour fringing at the edges and is most noticeable against high-contrast elements in the picture

Clipping: Overexposing of highlights. Underexposing of shadows.

Crop factor: A factor by which the focal length of a lens needs to be multiplied to get the equivalent focal length of a full frame 35mm sensor

Close-up lens/filter: A magnifying glass that is attached to the front of a lens to make the lens focus closer. The magnifications are described by the term 'diopetre'. Eg. +1, +2, +3 etc.

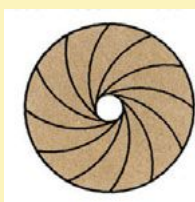
CMYK: Cyan, Magenta, Yellow, Black. These are the colours used in books/magazines printing

Colour temperature: A measure of the colour of light.

D-SLR: Digital Single Lens Reflex camera. An interchangeable lens camera that uses a reflex mirror for viewing



Diaphragm: Set of metal blades that control the amount of light entering a lens (same as Aperture)



Depth-of-field: The zone of sharpness in a photo.

DOF Preview Button: A button on the camera that allows you to visually check the depth-of-field.

Dynamic Range: The range of brightness that can be captured by a film or digital imaging sensor. This range is much lower than the dynamic range of our eyes

Digital zoom: In-camera electronic enlargement of the central area of a frame. Use of digital zoom should be avoided if high image quality is required. The same effect can be achieved during post-processing, by cropping an area and enlarging it

DPI: Dots Per Inch. A measure of print resolution

Diffuser: (1) A camera filter that softens an image (generally used with portraits).

(2) Any material that softens the light from a 'hard light source' like the sun or a flashgun. Placed between the light source and the subject

Exposure meter: A light-meter that recommends the aperture and shutter speed for a given lighting condition.

An exposure meter can be built into the camera or can be an external hand-held variety. To use any light meter, you first need to set the ISO sensitivity.



EVF: Short form of Electronic View Finder

Evaluative meter: One of the in-built exposure meter that divides the frame into various segments and based on thousands of pre-set exposures built into the camera's memory, selects a suitable exposure depending on the lighting conditions and the set ISO sensitivity. Also known as Segmented/ Matrix meter

Frame rate: A measure of how many frames a camera can fire in one second

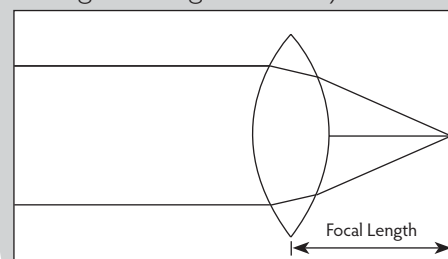
Flare: Image degrading, unwanted reflection of light within the lens

Full-frame: Denotes a camera/imaging sensor that is the same size as a 35mm film (24 x 36mm)

Focal plane: Describes the location of the film/imaging sensor within the camera

Focal plane shutter: A type of shutter used in SLRs/D-SLRs. This shutter is placed in front of the film/sensor.

Focal length: In a simple convex lens (a magnifying glass for example) and with light coming from infinity – the



distance between the vertical centre of the lens and the point where the light rays meet. Focal length tells us how much of the scene will be covered by the lens and what the magnification will be

Firmware: A downloadable software offered by the camera manufacturer. Generally used to upgrade/improve on a camera's performance

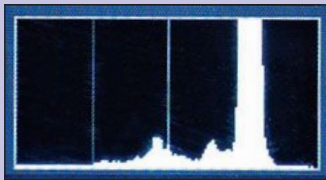
Filter: (As applicable to a camera) A thin glass/plastic or gelatine placed in front of the lens to modify the colour/quality/quantity of light entering the lens

H.264: A standard for video compression

Hardware: (In terms of computers) The physical elements that make up a computer system

HDR Imaging: High Dynamic Range Imaging. A technique of extending the dynamic range beyond the normal capacity of the imaging sensor. Three (or more) shots are taken from various areas of the scene (one from the shadows, one from the highlights and one from the mid-tones) and then combined in a computer program to create a picture with good detail in shadows as well as highlights. HDR technique is used when the lighting contrast is very high.

Histogram: A graph showing the



distribution of tones in an image. The horizontal axis shows the gradation of tones from the darkest to the left, to the brightest at the right. The vertical axis shows how many pixels are there in any particular tone.

HSB: Hue, Saturation, Brightness. The standard colour model for adjusting colour in image editing programs

Intervalometer: A device that allows you to automatically take pictures at fixed intervals

IS: Image Stabilizer – a feature that eliminates/reduces the effect of hand-shake (Originally a Canon Moniker)

ILCC: Interchangeable Lens Compact Camera. Describes a mirror-less digital camera with interchangeable lenses,

Incident Light Meter: A hand-held light meter that reads the amount of light incident to (falling on) the subject. (see image, Exposure meter)

Interpolation: (As related to digital imaging) The act of introducing new elements (pixels) in an image

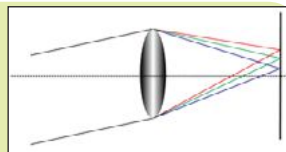
JPEG: Joint Photographic Experts Group – a compressed (data losing) file format

Jitter: Another way to describe the effects of hand-shake

Kelvin: A unit of measurement of colour temperature based on absolute zero.

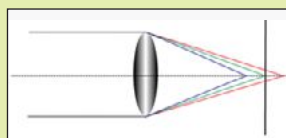
Lateral CA:

Chromatic aberration in which all the colours are in focus in the same plane but are not placed along the optical axis



Longitudinal CA: Chromatic

aberration in which different colours do not focus at the same point



Leaf shutter: A type of shutter used in rangefinder cameras. Situated between the lens elements

Linear Polariser (PL): A polarising filter designed to be used with film cameras that do not use a 'light-splitter' in the exposure metering system

Live View: A camera feature that allows the LCD to be used as a viewfinder

LCD: Liquid Crystal Display – the display (monitor) at the rear of digital cameras

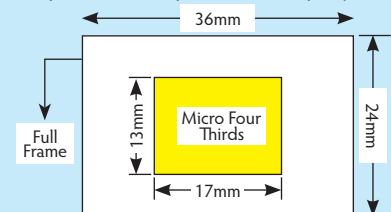
Luminosity: Brightness of colour, without considering hue or saturation

LZW: An option while saving TIFF files. LZW compresses the file size without loss of data. LZW actually stands for – Lempel – Ziv – Welch, the names of three persons who devised it

Matrix meter: See Evaluative meter

Multi-segmented meter: See Evaluative meter

Micro Four Thirds: A sensor format jointly created by Kodak, Olympus and



Panasonic. Sensor size approx. 13 x 17mm

MOV: A common multi-media format for saving movies and other video films.

Macro lens: A special lens designed for life-size (1:1) photography

Memory card: The removable module within a digital camera, that stores the images

Mid-tone: Average tone. Neither too dark or too light; an in-between tone

Noise: The digital equivalent of film grain. Noise is caused mainly due to underexposure.

Normal lens: A lens having a focal length equivalent to the diagonal of the given format

Optical Viewfinder: The normal viewing device in a camera, through which you view and frame a subject. It uses optical glass as opposed to Electronic Viewfinder that uses electronic circuitry to boost the information within

Pan and Tilt head: A camera support used along with a tripod, that allows the camera to be tilted (up/down) and panned



sideways. It is different from a 'ball-head' in that it uses separate levers to control the pan and tilt

Perspective Control/Tilt-Shift lens: A special lens designed for correcting perspective distortion

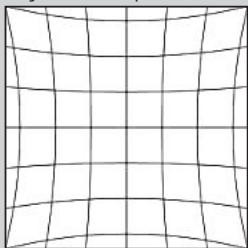
Polariser: A filter that cuts off polarised light from entering the lens. This filter, when used correctly, has the ability to darken blue sky, cut reflections from water, glass, painted metal, wood, paper etc.

Phase-detection AF: A method of autofocussing that splits the image in two and compares the images for similar light intensity patterns

Perspective: The size relationship between the foreground, mid-ground and background objects in a photo.

Pin cushion distortion:

The inward pulling of straight lines in the centre of the frame due to lens imperfection.



Prosumer camera: Same as *Bridge camera*

Partial metering: Found mostly in Canon cameras, roughly 10-15% of the

frame is measured in the centre.

Pixel: The building block of any digital image; the smallest unit of any digital image. Short form of Picture Element

Plug-in: A software designed to supplement a computer program's performance or features. Generally created by third parties

PPI: Pixels Per Inch. A measure of image resolution (applies to images on the computer screen)

Raw: Refers to the data received directly from the imaging sensor, without any image parameters applied to it

Reflected Light meter: A light meter that reads the amount of light reflected from a subject. Light meters built into cameras are reflected light meters.

RGB: The primary colours (Red, Green, Blue) of the additive colour system

RAID: Redundant Array of Independent Disks. A stack of hard disks, functioning as one

Reflector: Any material that can reflect some light back onto a subject

Resampling: The act of increasing or decreasing the resolution of an image by interpolation

Sensor: (Imaging Sensor): Digital equivalent of film.

Spot meter: One of the in-built exposure meter that reads a very small area of the frame (typically 3-5% area). External, hand-held 1-degree spot meters are also available.

Softbox: A type of light modifier, generally used with studio lights



Software: A computer program that instructs a computer what to do, when to do and how to do

TIFF: Tagged Image File Format – a lossless file format

Telephoto lens: A lens having an angle-of-view narrower than that of a Normal lens (Eg. 70, 85, 100, 200, 300mm etc)

Teleconverter: A lens that fits between the camera body and the main lens. Its job is to increase the focal length, thereby offering a larger image



Umbrella: A light modifier in the shape of an umbrella

VR: Stands for Vibration Reduction – a feature that eliminates/reduces the effect of hand-shake

White Balance: A process of getting rid of colour casts. White objects should appear white in prints (there could be several reasons why that may not be so). Once white objects appear white, all other colours appear without any colour casts

Wide-angle lens: A lens having an angle-of-view greater than that of a Normal lens (Eg. 35, 28, 24, 20mm etc)

X-sync speed: Shutter speeds compatible with electronic flash

Zoom lens: A lens having multiple focal lengths



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Email your Photo to: smarttravel.shot@gmail.com

- Send us maximum 4 images, Horizontal pictures with 300dpi. High Image Resolution.
- Please ensure that you send your Complete postal address with telephone number.
- Picture should not have been printed in any magazine / newspaper, or offered to any publication and, if applicable, scanned copy of model release (in case of identifiable portraits) along with the entry.



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SMART TRAVEL

CONTEST

Compact Cameras

Canon PowerShot G7X



With a 1-inch Type 20.2-megapixel BSI CMOS sensor, the PowerShot G7 X is expected to deliver superior image quality in this category of compact cameras. It has a 24 – 100mm equivalent f/1.8 – 2.8 lens along with Wi-Fi and NFC capabilities.

Canon PowerShot SX60 HS



The 16.1 megapixel PowerShot SX60 HS boasts 65X optical zoom equivalent to 21 to 1365mm, believed to be the longest zoom range in the world for a compact in this category. It provides 6.4fps continuous shooting, Full HD 60p videos and Wi-Fi and NFC connectivity.

Fujifilm Finepix X100s



The Fujifilm Finepix X100s comes with a 16 MP APS-C size CMOS sensor, paired with a 35mm equivalent f/2 lens and a 2.8" LCD screen. The X100's noise control and hybrid viewfinder are very impressive, and it produces pleasing pictures with good accuracy.

Nikon Coolpix P7800



The Coolpix 7800 is Nikon's top professional compact. It features a 12.2 megapixel 1/1.7-inch Type CMOS sensor, a 28-200mm f/2.0-4.0 lens, a 3" articulated LCD monitor and an EVF. Overall, the Coolpix 7800 produces very good results, with an impressive Auto White Balance system.

Nikon Coolpix P600



The Coolpix P600 is a 16.1-megapixel super-zoom camera with 60x optical zoom equivalent to 24-1440 mm. This features Optical Vibration Reduction along with Wi-Fi connectivity. The lens is constructed with 4 ED and 1 super ED lens elements for superior image quality.

Panasonic Lumix DMC TZ40



The TZ40 is the successor to the TZ30 in Panasonic's popular TZ (Travel Zoom) series. Featuring the first ever 18.1 MP MOS sensor, a 24-480mm F/3.3-6.4 lens, and a 3" touch screen, the camera, with its Leica lens, ensures optimum picture quality, and overall results are impressive.

Panasonic Lumix FZ1000



The latest entrant from the Panasonic stables, the 20.1-megapixel FZ1000 uses a 1-inch high sensitivity MOS Sensor. It has an impressive LEICA DC VARIO-ELMARIT 27-432mm equivalent f/2.8 - 4.0 lens constructed with 5 Aspherical and 4 ED elements. It provides a HYBRID O.I.S., 4K video recording and a shutter speed range of 1-1/16000 sec.

Sony Cyber-shot RX10



Featuring a 24-200mm f/2.8 lens, the 20.2 megapixel RX10 is powered by a 1.0-inch type Exmor R BSI CMOS sensor, supported by a BIONZ X image processing engine. The camera has an Optical Image Stabilisation system and a high-resolution OLED Truefinder EVF.

Sony Cyber-shot DSC RX1



The RX 1 is the world's first compact camera with a full frame 24.3 MP CMOS sensor. It has a Carl Zeiss Sonnar 35mm f/2 lens that can be switched to macro mode. There is a built in 3" LCD screen. Anyone wanting a compact camera that produces high quality results should look at the RX1.

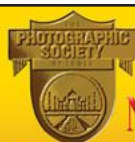
Sony Cyber-shot DSC RX100 M3



The RX100 M3 features a bright f/1.8-2.8 ZEISS Vario-Sonnar 24-70mm equivalent lens. The camera has a 20.1MP Exmor R CMOS sensor and a bright and clear built-in EVF with ZEISS T coating and high resolution OLED display. It also features a 3.0-inch, multi-angle X-tra Fine LCD along with NFC and Wi-Fi.

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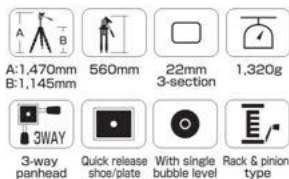
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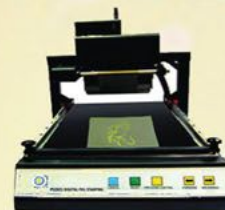
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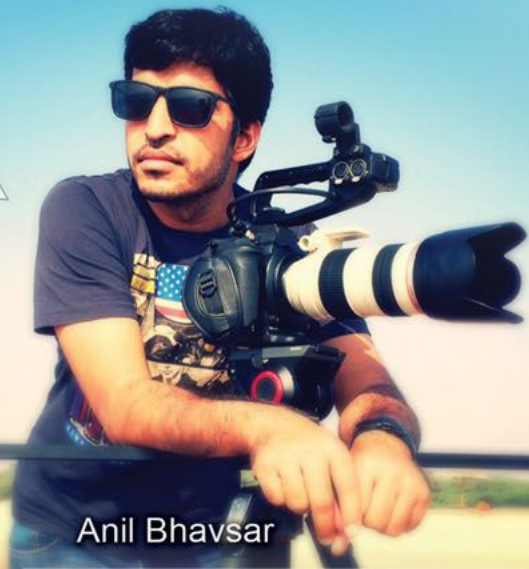
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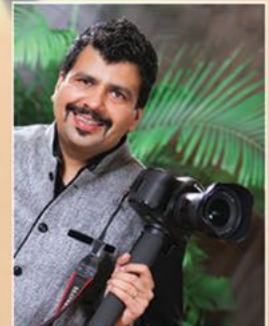
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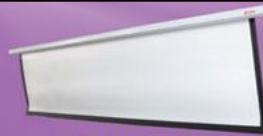
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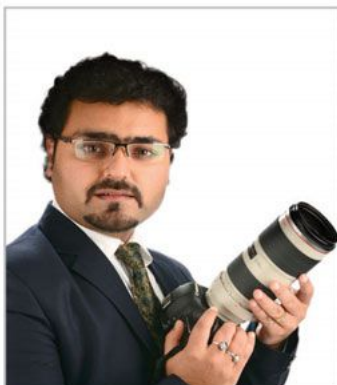
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technologically. Names like Kodak, Agfa and Konica come instantly to mind.

Canon has achieved the unachievable by ranking first amongst all Japanese companies for 10 straight years in terms of US patents awarded. On a worldwide basis, Canon ranked 3rd in 2014 with 4055 patents awarded to it:

YEAR	RANKING	NO.OF PATENTS AWARDED TO CANON
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2013	3rd	3817
2012	3rd	3173
2011	3rd	2818
2010	4th	2551
2009	4th	2200
2008	3rd	2107
2007	3rd	1983
2006	3rd	2367
2005	2nd	1828

This success with technology, no doubt, also gets reflected in business results. 2014 was a challenging year for the entire imaging industry on a worldwide basis. Canon, however, beat that challenge with its net profit increasing at 10.5%, year on year. In 2015, it estimates an increased sale of 6.4 million D-SLRs. In compact cameras, it has quickly moved up market introducing high image quality and high magnification zoom cameras, thereby quickly making up for the decline in volumes. With mirrorless cameras picking up worldwide, expect Canon to come in with some major announcements in 2015. The EOS 5DS and 5DS R D-SLRs are just a portend of things to come. □

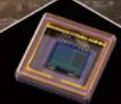
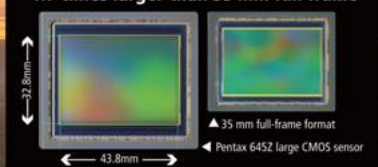
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